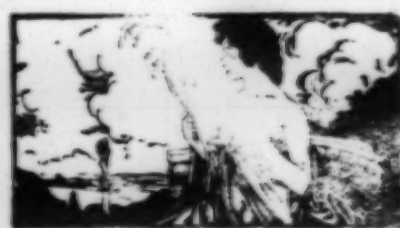


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MABEL MONTGOMERY.

THE MATINEE GIRL



Our age has become intensely dramatic of late. Father Time has put on a feather and a velvet cloak, thrown aside his sickle, and in its place has taken up a jeweled sword. He side steps a matinee actor at a stage-door.

Within the last year our daily newspapers have teemed with luring tragedy, with romance and farce. Real life now offers more thrilling interest than a Hope novel. Its climaxes are so strong, splendid, well worked up!

The Coronation, postponed in the last moment by the illness of the King, while the world paused and the triumphal music threatened to become a sombre march of death—what could be more wonderful in its situation—the crown of a kingdom held back—while the stage waited, the costumes ready, the trappings hung on the walls, the heralds at the gate!

Again the assassination of the Serbian King and Queen—terrible, tragic, romantic as a yellow covered story of a bygone age—with love the lord of all even in death.

And now we have had that wonderful drama that has been acted in Rome—the scene, the Vatican, the spirit of the dying Leo battling strongly for release from a worn body, still animated by a giant intellect that held relentless to its shell.

Then the end, the red robed cardinals in their conclave, the soldiers on guard at the palace doors, the people gathered praying, waiting for the smoke wreaths to tell them of the new Pope; nothing could be more impressive, more filled with pomp and power and thrilling interest.

The Old World is no longer a humdrum planet peopled with commonplace individuals. It has changed into a fairy tale, and the stars dance when each new day is born, so tremendously eventful have our times grown to be.

Nature, of course, has always been dramatic ever since that most magnificent scenic display the Flood. In cities, though, it has not been given us to realize how stage everything is getting to be, except through the news that tells us each day in cabled paragraphs of marvels, wonders, horrors that we read of calmly and yawn, some of us, at the boredom of being alive.

But when our eyes open wide to a consciousness of the drama in which we are a part we are almost blinded with realization—the sunset, rain, hail, snow, the beat of waves on the shore, the haze of a gray cloud below our feet as we look from a high mountain become mysterious, beautiful, like music that we must feel even though we do not quite understand its meaning.

The actor naturally cultivates the dramatic point of view. He sees everything through an opera glass and acquires overacute perceptions which enable him to study human nature and apply its lessons to his work.

That is why the intelligent actor is the most charming of men. He has this picturesque viewpoint, which is never cheap, although it may be a trifle indirect.

The intelligent actor must be a great deal of a poet, something of an artist, in the sense that his eye must be educated to a knowledge of the beautiful in line, form and color; a musician who knows the magic of harmony in gesture, manner, glance and speech, and gifted in plastic art—endowed with creative power.

Stage work calls, in its perfect expression, on every form of genius. That is why the actor, man or woman, will always be more interesting than the average individual who sometimes is unconsciously only half alive and never quite aware of the possibilities of existence.

Unfortunately humor is not so possible of cultivation as other traits of temperament. It is quite as valuable a possession for the actor, even though he may choose to play melancholy Danes until the end of the chapter.

Hamlet is really delightfully humorous, although we never quite found that out until Edmund Russell did the role and came on in one act carrying his inky cloak over his arm as though it were a Spring overcoat.

Which recalls a letter which I have from a stage girl who is at Nantucket. "This is a funny place," she writes. "They have but one car line, and there is only one broken down horse. They have two cars, though, and they change the car every day at 2 o'clock!"

The postures of life are lost to most of us until the clair-audient eye develops. Then the world becomes vastly interesting. A capital description of such a development is written by Vance Thompson in his book, "Spinners of Life." He says:

"Like most men who go about, Gaffney

had never looked at a waiter before. He had taken waiters for granted, considered them as mere mechanical things that put plates in front of him and thanked him for a tip. To night he saw the man. Indeed, Gaffney was like a traveler in a new world amused and amazed at all he saw.

"Everything interested him this night except himself. The people who passed seemed to him like characters in some continuous drama. He laid a quarter of a dollar on the table; the waiter put down 15 cents in nickels.

"You must be a nasty brute," said Gaffney, motioning him to take up the change. The man pocketed the money and wagged his evil head:

"Vot diddy expect—dot I vos a crown prinz?"

The stuff that dreams are made of is, after all, the only vitally important thing. Everything great and wonderful that has ever been accomplished in art was once a dream—an idea.

The great dramas of the future are all awaking dreams to-day—their originators fearful of the coming of these brain children. America is a land of hustle and bustle and push, and we are inclined to smile at those who keep their gaze above the level of the cash box.

Those of us who are learning to dream and to believe in our dreams and be true to them will achieve their fulfillment only when we are strong enough to smile at the sneers of unbelievers in art. We are dreadful cowards, most of us, when we face the actualities of life.

We capitulate to convention in art not so much through politeness as through poverty. We are all in vaudeville because there is more money in it. The hungry artist chokes down that which is in him and paints a soap advertisement because it means ready cash. This keeps him in his garret, as he deserves.

Hamlet counts the house through the corner of his eye, as he paces the terrace, and then wonders why his audience throws eggs at him instead of bouquets.

Fakery is always palpable in work that is worthy of truth in its accomplishment. So many of us are magnificently unaware of this.

We wear mental blinders and prance over magnified cobble stones in the road, as though life were a perpetual cake-walk. The show-



Photo Vander Weyde, N. Y. NAT C. GOODWIN AT HOME

iest performers win, and there is tremendous applause, but there are better prizes to try for, and the stage is offering magnificent rewards to those who take it seriously.

As life grows more strenuous and stagey in its happenings the stage must grow simple, artistic, subtle and refined.

We have enough battle, murder and sudden death on all sides of us. Actualities cannot be outdone by any stage representation.

So the drama shall be more of what dreams are made of—mystical, symbolic, fanciful, funny, pantomimic—but it must cease absolutely to be melodramatic. Life itself has become too tremendously theatrical, and when we go to the playhouse we want rest from the stress and the storm.

We wish to have our fancies fed, our eyes and ears opened to the undercurrents, and our mind faculties awakened, educated and sharpened, so that we may learn to dream, and like Du Maurier's hero—to dream true!

THE MATINEE GIRL.

A BOOK BY BOSTOCK.

Frank C. Bostock, the noted animal trainer, has written a book, which has just been published by the Century Company, New York, entitled "The Training of Wild Animals." The book is as straightforward as its title, and every page of it is interesting. In his preface Mr. Bostock sets forth his feeling for and his attitude toward the animals under his care. He considers them friends, and is at pains to place himself as nearly as possible in sympathy with them. This explains, beyond doubt, the success that he has made in his dealing with wild and ferocious creatures.

The book is partly autobiographical and is brightened by many amusing anecdotes of beasts and their trainers. In regard to the personal character of the men who have succeeded in his profession Mr. Bostock writes:

"The finest lion trainers are men of the most absolute personal integrity, who smoke and drink very little, if at all, and who possess self-control to an unusual degree. It is a fact very little known and somewhat difficult to realize by those who have not studied the matter that in some curious, incomprehensible way wild animals know instinctively whether men are addicted to bad habits. It is one of the many problems which are beyond human understanding. For those who are the least bit inclined to drink or lead a loose life the wild animal has neither fear nor respect. He despises them with all the contempt of his animal nature, and recognizes neither their authority nor superiority."

The editing of the work was done by Ellen Volvin, F.Z.S., who has written a number of magazine articles and books on wild animals. The volume is well illustrated, well printed and attractively bound.

HAMLET'S FIRST AND LAST HOME.

COPENHAGEN, July 31, 1903.

Things theatrical in Scandinavia are so depressed by these dull dog days that I can't find "shop" items except the open air band concerts for my promised letter. The royal theatres in Christiania, Stockholm and here are closed, but judging from their exteriors they are finer than any we have at home, and all have grand locations on open squares. Yesterday we visited Elsinore, some twenty miles from here. You can go there by boat or make a choice of two rail routes, the preferable one skirting the sea. Helsingor, as the Danes spell it, is a constant delight, and is one of the quaintest old-time cities in all Europe. Its narrow, winding streets are lined with old, cream-colored houses with red tiled roofs, and "the clang of the wooden shoon" is ever in one's ears as the little Danes rattle their sabots over the cobble-stoned streets. Our not speaking Danish was a constant worry to us. I thought I had made a great find in the ticket seller at the railroad station when he told me he spoke English. I asked him what time the return train for Copenhagen left. He confidently replied, "At eighty-three minutes past seven." I found he meant 7:38.

Kronborg, the castle of Prince Hamlet, at the first glance from a distance is a wee bit disappointing, as the high most wall and the trees detract from its height. Then its three church-steeple-like minarets, evidently an afterthought of one of its builders, mar the general effect much. It is a very large, gray stone building inclosing an open court, and stands on a low bluff washed by the waves of the sea. A deep moat filled with yellow, stagnant water encircles it on the land side. We found our way over the drawbridge, under the beautifully carved, high-arched portal, into the stone-paved court, and paid our sixty ores apiece to a would-be Ophelia at a little door in one of the towers. Then a guide took charge of us. Part of the castle is used as a barrack, and the troops were forming in companies in the court preparatory to going to supper. Our guide conducted us by pantomime, as he could not speak English, through a series of rooms filled with pictures in the second story. I looked in vain for any pictures referring to Hamlet. The rooms themselves have been spoiled by their walls being covered with very up-to-date paper. We were then taken across the court into the chapel (still used) on the ground floor. This chapel is beautiful in every way and is a very large, high-vaulted room. Our tongue-tied guide then took us up to the top of the square tower, from which we had a grand view for miles over the sea and of Elsinore nestling at the feet of its one-time protecting Kronborg.

We crossed the palm of our guide with more ores, returned his salute (every one, high and low, salutes every one else on the least provocation in Scandinavia), retraced our way down the winding tower steps, and with a short stroll by the modern battery on the sea side of the castle, said good-by to Hamlet's home after using some

more ores and pantomime in buying views from the old woman at the outer entrance. We were hungry after our climbing up and down the stone stairs of the castle, and went into a small shop and bought a pound of apples. The proprietor of the shop, a woman, spoke good English, and best of all directed us to Hamlet's statue and his grave. They are both on the outskirts of Elsinore about a mile from the castle. The statue stands in an amusement park near a little artificial lake covered with water lilies. It is life size, of bronze, and given him a slight moustache and beard. On the granite base is the one word "Hamlet" in raised bronze letters, surmounting crossed rapiers, also of bronze. The only inscription, "To be or not to be, that is the question," in English, is on the bronze base of the statue, which is well conceived and executed and true to the melancholy Dane. Leaving the statue we climbed a winding road up to Hamlet's grave. It stands all alone on the top of a tree-crowned hill about ten minutes' walk from the statue. It is simply a circular mound of rough time-stained stones piled loosely together, the whole surmounted by an upright, irregularly shaped stone inscribed "Hamlet's Grave." The mound is about fifteen feet high and twenty feet in diameter. The branches of the trees intertwine completely above the grave, forming a green dome. Across the valley we could see the castle's minarets catching the last rays of the sleepy sun, while the grave was in the twilight of the trees. An all-pervading stillness held the little park, and the "sweet prince" was quietly sleeping, lulled by the music of the breeze-blown trees. Next year Denmark is to unveil its first statue of Hamlet's immortalizer, the immortal Shakespeare.

ERROLL DUNBAR.

ENGAGEMENTS.

Harvey R. Day, as advance representative for O. D. Woodward's Under Two Flags.
Horace Vinton, Ada Clayton, Blanche Henshaw, and Vera Wilson, for An American Hobo company.
W. L. Phinney, as stage-manager, with Robert R. Mantell.
James Gayler, for Happy Hooligan.
Joseph Winter, for A Gentleman from Gascony.
George F. Hager, as advance agent, with Charles R. Hanford.
Rose O'Neal, with Al Wilson.
Virginia Cronan, with Daniel Sully.
Arthur Jarrett, for Shadows of a Great City.
Fred Munroe, for Searchlights of a Great City.
Selma Romains, as leading man for Sullivan, Harris and Woods', A Fatal Wedding (Eastern).
Frankie Francis, for the leading role with The Village Parson company.

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REFLECTIONS

The Dvornik Dramatic School of Chicago has issued its fifteenth annual illustrated catalogue. The faculty includes Edward Dvornik, George Adams, Charles Forrest, Eleanor McKee, Katharine Gray, Ella Walker, and Edith Staderker. The Fall season will open Sept. 14.

Manager James E. Fennessy, for the Heuck's Opera House company, has purchased Reilly and Wood's Burlesque Show and will probably place it back in the burlesque houses where it formerly played.

Lawrence Wilbur, of Henry W. Savage's King Dodo company, has been presented by the United States Life Saving Corps with a gold medal for saving the lives of two boys at Ocean Beach recently.

Virginia Earle will this season star in Leander S. Sire's production of The Mocking Bird, opening the Chestnut Street Theatre, Philadelphia, on Sept. 7.

Fred Raymond will have four attractions on the road the coming season, two companies playing The Missouri Girl and one company presenting Old Arkansas. His fourth attraction, My Frisky Dad, will not open until late in October. Lola Pomeroy has been engaged for the leading female role in the Eastern Missouri Girl, and Mae Indley for the Western company.

John A. Himmelein's King of the Desert will open at Sandusky, Ohio, on Aug. 29, and the tour will embrace the territory between the Hudson and Mississippi rivers. The play is of a military nature and was written by Dave H. Woods. Thirty people will be carried, and five horses, two camels and two ponies will be used in the production. Sheikh Hadji Tanar's "Whirlwinds of the Desert" and a troupe of Oriental dancers will be added features.

Georgia L. Fox (Slaytor), of The Volunteer organist company, a daughter of the late G. L. Fox, was granted an interlocutory decree of divorce from her husband, Joseph Slaytor, by Justice Cochrane in the Supreme Court, Brooklyn, recently.

Wallace Munro completed arrangements last week to present The Cavalier in St. Louis during the World's Fair in 1904. He will mount the play in a spectacular fashion, and will add to the settings now used a cyclorama battle scene showing the advance upon and the defense of Vicksburg. The cast will include a number of the players who appeared in the original production.

Louie Blumenstein will manage the New Colonial Theatre, Connelville, Pa., which will open Sept. 2 with A Chinese Honeymoon. F. R. Hallam, of Washington, Pa., is the lessee.

Manager F. R. Hallam, of Lyric Theatre, Washington, Pa., and the Colonial Theatre, Connelville, Pa., will send out a company this season presenting a revival of Damon and Pythias.

Eugene Sanger has been engaged to put on Polly Primrose, in which Adelaide Thurston will star this season under the management of the Messrs. Wilstach.

Mitchell and Jamlin last week signed contracts for the building of special cars for the transportation of their two Wizard of Oz companies, so that the No. 2 company, as well as that now appearing at the Majestic Theatre will travel by private cars.

William R. Lawrence announces for an early production a piece entitled The Pride of Newspaper Row.

The tour of the Southern Marlowe combination, it is announced, will cover three seasons, each of forty weeks.

Manager Edward Bloom has purchased from Alfred Arons the musical comedy, The Kickerbocker Girl, and will, in September, send the piece on the road.

Manager Y. C. Alley, of Glendale Park, at Nashville, Tenn., will have a benefit by the Nashville Railway, the proprietors of the Park, on Aug. 29 as a mark of appreciation of his services during the past season. Matinee and evening performances will be given on this date in the theatre, and there will be a fireworks display with other amusements.

Clara Tapsfield, who recently resigned from the Lake Park Stock company at Nevada, Mo., has signed with H. H. Thayer for the part of Abigail in Sweet Clover.

Rose Earle has become a member of the company supporting Nat M. Willis in A Son of West.

Netta Jewel, who closed her Boston season on Aug. 8, is rehearsing in New York with Verbeck's production of Near the Throne, in which she will be featured.

Eugene Phelps, stage director of the Buffington Stock company, at New Bedford, Mass., tendered a farewell banquet at the close of the performance on Saturday night, Aug. 8, to Gertrude Dion Magill and Charles McLeath, who have been playing leads with the company during its second Summer season.

William Castleman has been engaged by C. R. Dillingham as tenor for the Fritz Scheff Opera company.

Walter M. Leslie has closed as manager of Indian Bill's Wild West and is now in New York arranging for Conroy and Mack's tour in William Barry's farce-comedy, The Rising Generation.

Lillian Collins, of the Rogers Brothers in London company, by the death of an aunt has fallen heir to \$18,000.

Edison and Garland, who last week closed their season at Atlantic City and who have joined the Irene Myers company, were fortunate enough to receive one of the lots of land which were given away recently by Captain Young at May's Landing, N. J.

Elizabeth J. Kennedy will this season appear in the Augustin Daly version of As You Like It. P. J. Kennedy has engaged Frank M. Eldredge to manage the tour.

Rehearsals of Happy Hooligan are now in progress and the opening of the season will occur on Aug. 26 at New Rochelle. W. D. Norton will manage this attraction in advance and Per-siffer Kennedy will have the supervision of the Gns Hill agents this season and attend to the railroad and printing contracting.

Albert W. Taylor closed with the William Owens company on Aug. 3 and has signed with E. S. Shipman's As You Like It company, which will open at Bar Harbor, Me., on Aug. 21.

The Light that Lies in Women's Eyes, a new play by E. H. Sothern, will be produced with Virginia Harned in the leading role at the Columbia Theatre, Washington, on Sept. 21 for one week. Miss Harned will later be seen in the piece in New York.

Roland G. Pray will be the manager and Edward Schram the agent of the Southern Convict's Daughter company. This is their fourth season together.

Fay Templeton introduced a new burlesque in her performance in The Runaways at the Casino last Monday night in the form of an imitation of a French café chantant artist singing American popular songs. Her costume and make-up were remarkably good, and the new "specialty" was very thoroughly appreciated by the audience.

Ruth Eldredge has returned to the city after several weeks' vacation in Maine. Miss Eldredge expects to assume the leading role in a new production to be sent on tour this season.

Rehearsals for Alexander the Great, in which Louis James and Frederick Warde are to appear, started on Aug. 9 at Wagenhals and Kemper's studio at Orange, N. J.

Rurt Swor, formerly with Haverly's Minstrels, played the role of the Scarecrow in The Wizard of Oz at the two matinee performances last week. He will be the Scarecrow in the No. 2 company this season.

THE PAST SEASON IN LONDON.

The season which has just closed in London may be termed interesting. It is true that no play has been produced that will make the year stand out as remarkable in the annals of the stage, but several plays of more than ordinary interest have been presented, and many theatres have had prosperous seasons. It is not easy to analyze the year's productions, which number some hundreds; but among the principal plays have been the original pieces that have succeeded have been plentiful. Among serious plays, *If I Were King*, *The Best of Friends*, *The Eternal City*, and *Monsieur Beaucaire* were unqualified successes. *The Fatal Wedding*, *A Queen of Society*, *My Lady Virtue*, and *The Unforeseen* may be called successes of the second class, while among the comedies that have seen the light, *Quality Street* and *The Admirable Crichton*, both by J. M. Barrie, have been easily first. Mrs. Gorrings' *Necklace and Cousin Kate*, both by Hubert Henry Davies, exceeded all that could have been expected from an entirely new author, who must certainly be congratulated on having, in his first season, scored so heavily. Nearly all the musical comedies or comic operas that have been produced must be termed successful, seeing that all are still running. The one class of play that cannot boast of much success is farcical comedy, not one that has been produced having secured any length of run. Successful adaptations, either from foreign sources or from novels, have been *The Marriage of Kitty*, *There's Many a Slip*, *The Light that Failed*, *Resurrection*, *Old Heidelberg*, and *The Man Who Was*; and successful revivals have been given of *Chilperic*, *Rosamond*, *The Clandestine Marriage*, *Castle*, and *Trilby*.

The failures of the season have been very plentiful, the most notable being Jones' *Chance*, the *Idol*, and *Whitewashing Julia*; *The Altar of Friendship*, *The Exile*, *The Gordian Knot*, *For Sword or Song*, *The Cure*, and *Flodden Field*. Ellen Terry's productions of *The Vikings* and *Much Ado About Nothing*, *Captain Kettle*, and others too numerous to mention. Neither A. W. Pinero nor Sydney Grundy has given us anything at all this season, but we may look forward to plays from both these authors next season.

Dante, the only production in which Sir Henry Irving has been concerned, with the exception of the recent matinee of *The Merchant of Venice*, has proved more of a personal success than anything else; for nothing could make the disjointed scenes of the *Drury Lane* play into a good acting drama, notwithstanding the optimism of M. Sardou in describing the play as a lesson in construction for English dramatists.

As a vehicle for scenic display it is admirable, the period and story lending itself naturally to the picturesque; but as a play it will, I fear, prove a disappointment in the United States, as it has here in London.

Coming back to the season itself, it may be said that it opened with the production of *The Marriage of Kitty* on Aug. 19 at the Duke of York's, this being a clever adaptation of *La Passarelle*, by Cosmo Gordon Lennox, otherwise Cosmo Stuart. In this *Marie Tempest* added to her growing reputation as a comedienne by her performance of the vivacious Kitty Silvertown. Leonard Boyne, Gilbert Hare, and Ellis Jeffreys also scored in the production, which was sufficiently good to stand the test of two revivals and to run the whole season. The next production of importance was another adaptation from the French—viz., *There's Many a Slip*, which was another version of the time-honored *Bataille de Dames*, by Robert Marshall, and which was revived at the Haymarket on Aug. 23. In this H. B. Irving as Montclair, Winifred Emery as the Countess, and Daisy Fismann, a promising young actress, as Leonie, all appeared to advantage, and the revival was quite successful. On Aug. 25, at the Princess', *The Fatal Wedding*, by Theodore Kremer, was produced with a fair amount of success; and this was followed by the production of *If I Were King*, by Justin H. McCarthy, at the St. James', on Aug. 31, in which George Alexander and Suzanne Sheldon carried off the honors. This production was highly successful. A new version of *Madama at the Adelphi*, with McKee Rankin and Nance O'Neill, ushered in September, and was followed by a revival of *Camille* on Sept. 8 and by *Elizabeth, Queen of England*, on the 15th. None of these revivals, however, met with success, and Miss O'Neill's season terminated rather suddenly. A musical comedy, *Naughty Nancy*, was produced by Kitty Loftus at the Savoy on Sept. 8, with a fair amount of success; and on the following evening Henry Arthur Jones' play, *Chance*, the *Idol*, saw the light at Wyndham's. Lena Ashwell and H. V. Esmond were in the cast, but the play proved a dismal failure. *Secret and Confidential*, a new comedy by Victor Widenell, originally called *A Woman of Impulse*, was produced at the Comedy Theatre on Sept. 15, but was speedily removed, notwithstanding the fact that the cast included Fred Kerr, Charles Groves, and Gertrude Kingston. *Quality Street*, by J. M. Barrie, was produced at the Vandeville on the 17th and is still running, and deservedly, for it is a charming play. Seymour Hicks, Ellaline Terriss, and Marion Terry all scored in this delightful production. On Sept. 18 the *Drury Lane* Autumn drama, *The Best of Friends*, was presented and enjoyed the customary success of the Autumn productions at this house, running until December. It was chiefly noticeable for bringing Mrs. John Wood back to the stage, from which she had temporarily retired. What would a Gentleman Do, at the Apollo on Sept. 20, was not a success and was speedily withdrawn.

On Oct. 2 Beerbohm Tree produced *The Eternal City*, by Hall Caine, at His Majesty's. It enjoyed a fair run. Tree, Robert Taber, Brandon Thomas, and Lionel Brough all scored in this, the last named in particular making a great hit with his splendid performance of Bruno Rocco. Sporting Simpson, a new farce by Miss Martindale, produced at the Royalty on Oct. 4, was unsuccessful, but Her Second Time on Earth, a melodrama by Walter Melville, produced at the Standard on Oct. 6, proved so successful that later in the season it was revived at the Adelphi. Mrs. Willoughby's *Kiss*, a four-act play by Frank Stuyton, earned a fair share of success on its production at the Avenue on Oct. 18, and was even more successful when taken on tour. Annie Hughes, Florence St. John, and Ellis Jeffreys all appeared in this play. An adaptation of *Captain Kettle*, by Malcolm Watson and Murray Carson, at the Adelphi on Oct. 23, was unsuccessful. Oct. 25 saw the successful production at the Comedy of *Monsieur Beaucaire*, written by Booth Tarkington and E. G. Sutherland, and splendidly acted by Lewis Waller and company. This play has been one of the greatest pecuniary successes of the season, and will be toured by Waller during the Autumn and revived at the Imperial when he starts his management there in November. *My Lady Virtue*, by H. V. Esmond, was produced at the Garrick on Oct. 27 with success, and the next notable production was the *Admirable Crichton*, by J. M. Barrie, at the Duke of York's on Nov. 4. H. B. Irving advanced his reputation very considerably by his impersonation of Crichton, and Irene Vanbrugh also scored a success.

Lyre and Lancelot, a comedy by F. Anstey and Kinsey Pelle, at the Royalty on Nov. 8, proved a failure, but *The Girl from Kay's*, at the Apollo on Nov. 15, has been worked up into a huge success and is still running. *Alt Heidelberg*, produced by a German company, at Penley's on Nov. 22, was chiefly noticeable for the fact that it furnished George Alexander with a big success when he produced the English version at the St. James' on March 19.

Dec. 2 saw the production at the Haymarket of *The Unforeseen*, a new comedy by Robert Marshall, in which Cyril Maude, Evelyn Millard, and Dorothea Baird appeared, and which was played over 100 times. *The Fly on the Wheel*, a comedy by Max Beerbohm and Murray Carson, produced at the Coronet at a matinee on Dec. 4, proved unsuccessful. On Dec. 8 Mrs. Langtry gave a special performance at the Imperial of a new play, written by herself and J. Hartley Munner, entitled *The Cross Ways*, which was fairly successful. Dec. 15 saw a revival at the Lyric of Shakespeare's *Othello* by Forbes Robertson, but this proved unsuccessful, and speedily gave way to the production of *The Light that Failed*, an adaptation of Kipling's story, by Constance Fleming, which was entirely successful.

On Dec. 18 Wilson Barrett commenced a short season at the Adelphi with his own play, *The Christian King*, which was, however, not a very brilliant effort and was something of a disappointment. At the Shaftesbury, on Dec. 20, Mrs. Hodgson Burnett's *A Little Princess* was produced and met with a fair amount of success, and was subsequently transferred to Terry's Theatre. Brown at Brighton, at the Avenue on Dec. 20, was another failure, and the last production of the year, on Dec. 31, was *The Little Postmistress*, an adaptation from the French, which was produced at a matinee at Terry's Theatre by Mrs. Lewis Waller. This, too, was unsuccessful.

The first important play of the new year was *For Sword and Song*, by R. G. Legge, produced by Fred Terry and Julia Neilson, at the Shaftesbury, on Jan. 21, but this was unsuccessful and was quickly removed. The following evening witnessed the production of *A Princess of Kensington* at the Savoy, a comic opera by Basil Hood and Edward German, which became quite popular and is now being toured. The only other important production of January was *A Snug Little Kingdom*, at the Royalty, on the 31st. This was a pretty comedy by Mark Ambler, in which that sound actor, Charles Warner, did not enjoy a long run. It has lately been written up and is shortly to be sent on tour.

A *Queen of Society*, a notable farce by Cecil Raleigh, was produced at the Adelphi on Feb. 5, and served its purpose in introducing the author's wife in a strong part, but it did not secure a long run, though scoring later on tour. Feb. 7 saw the production of *The Light that Failed*, at the Lyric, in which Forbes Robertson scored a big success, together with C. Aubrey Smith and Nana Bonducault. This play ran the whole season, and though not well constructed contained some very strong scenes and was undoubtedly the success of the second half of the season. A *Clean Slate*, a comedy by R. C. Carton, on Feb. 10, with which the reconstructed Criterion opened, was unsuccessful, but *Resurrection*, adapted by Henry Bataille and Michael Morton, and produced by Beerbohm Tree at His Majesty's on Feb. 17, furnished one of the most interesting productions of the year. Tree scored as the Prince, and Lena Ashwell added to her growing reputation by her performance of Katcha. The *Linkman*, by George Grossmith, Jr., produced on Feb. 21 at the Gaity, served to revive old Gaity memories and ran merrily until the end of the old house in July.

On March 2 Henry Arthur Jones' comedy, *Whitewashing Julia*, was produced at the Garrick, but beyond being notable for the controversy with the critic and editor of the *Times*, cannot be said to have earned much success. March 7 saw the revival at the Adelphi of the melodrama by Walter Melville, *The Worst Woman in London*, which by reason of its sensational score a big pecuniary success. A notable revival was that of Herve's opera, *Chilperic*, at the Coronet on March 9, in which Winifred Hare, Courtice Pounds, and Joseph Taylor all scored successes. Dick Ganthony's play, *The Prophecy*, produced, or rather revived, at the Avenue on March 10, was an inglorious failure. On March 12, Sir Charles Wyndham's new theatre was opened for the first time with a successful production of *Rosamond*, which seems likely to develop into a safe second for David Garrick with the veteran knight. At Terry's, on March 14, Sidney Jones' comic opera, *My Lady Molly*, was given its first London production, and instantly sprang into public favor. It may run until the end of the year. *The Clandestine Marriage* was revived at the Haymarket on March 17 and proved highly successful. Cyril Maude giving a very humorous performance of Lord Ogleby. *The Man and His Picture*, an English version of Sudermann's *Sodom's Ende*, produced at the Great Queen Street Theatre on March 18, with the once famous Milly Palmer in the cast, ran one night only.

March 19 saw the production of *Old Heidelberg* at the St. James'. George Alexander, J. D. Beveridge, Ernest Leicester, and Eva Moore all scored heavily in this production, which ran during the rest of the season and is to be revived next January. *The Altar of Friendship*, by Mrs. Kitley, was produced at the Criterion on March 24, but did not secure great public favor, a singular contrast to the success enjoyed by the play in America.

The first event of importance in April was Ellen Terry's ill-fated production of Ibsen's play, *The Vikings*, on the 15th; while on the 20th *La Toleda*, a new comic opera by Audran, was given its first London production at the Kensington, but without much success. This opera will, however, be given a West End production during the coming season.

April 25 saw the successful production at the Lyric of Owen Hall and Sidney Jones' musical comedy, *The Medal and the Maid*, in which Ada Reeve made a decided success. J. E. Sullivan appeared in this piece but was not happy, and subsequently resigned his part. The last day of April saw the production of *Dante's Drury Lane*, by Sir Henry Irving, to which I have referred above.

May 1 witnessed the production of *One People*, a play by Charles Ward, in which Mr. and Mrs. Kendal appeared at the Coronet, but which proved a disappointment, as did also *The Little Countess*, a four-act play by George Bancroft, produced at the Avenue on May 2. May 9 saw the initial performance of *The School Girl*, by Leslie Stuart, at the Prince of Wales'. It is still playing to crowded houses.

Mrs. Gorrings' *Necklace*, by Hubert Henry Davies, served to introduce this clever young dramatist to the English public for the first time at Wyndham's on May 12, with marked success, and this author also scored another success when his comedy, *Cousin Kate*, was produced at the Haymarket.

May 16 introduced the clever "negro" musical comedy from the United States, *In Dahomey*, at the Shaftesbury, and it is still running merrily; but *The Gordian Knot*, by Claude Lowther, produced at His Majesty's by Beerbohm Tree, with Robert Taber and Olga Nethersole in the cast, was a disastrous fiasco. May 23 saw two revivals, *Castle*, at the Criterion, and *Much Ado About Nothing*, at the Imperial, the last named being Ellen Terry's final production; while May 30 gave us a revival of *Trilby* at His Majesty's, with Tree and Dorothea Baird in their old parts.

Just like Callaghan, adapted from the French by Cosmo Gordon Lennox, was produced at the Criterion on June 3, but flickered out last week, so that it cannot be claimed as a success, and June 8 saw the London production of *Wendon Grossmith's* farce, *The Cure*, at the King's, Ham-mersmith, with Mrs. John Wood in the cast. This likewise cannot be called successful. The same evening gave us a comic opera entitled *Amorelle* at the Kensington Theatre, and the production of Alfred Austin's play, *Flodden Field*, and Kinsey Pelle's adaptation of Kipling's short story, *The Man Who Was*, which provided a capital part for Beerbohm Tree. *Cousin Kate*, by Hubert Davies, was produced at the Haymarket on June 18, and is proving highly successful.

The matinee of *The Merchant of Venice* at Drury Lane on July 14, was a most notable feature of the season, which may be said to have come to an end with the final performance of *Dante* at the same theatre on July 18.

JOHN PARKER.

THE SHUBERTS' OPENINGS.

The sixteen attractions of the Shuberts will open their seasons as follows: A Chinese Honey-moon, Casino company, at the Olympic Theatre, St. Louis, Sept. 13; A Chinese Honey-moon, transcontinental company, at Cumberland, Aug. 31; *The Infant Prodigy*, with Fay Templeton, at the Broad Street Theatre, Philadelphia, Oct. 19; *The Winsome Winnie*, with Paula Edwards, at the Academy of Music, Baltimore, Sept. 28; *The Foreador*, with Jefferson de Angelis, at Young's Pier, Atlantic City, Aug. 31; *There and Back*, with Charles E. Evans and Charles Hopper, at the Opera House, Providence, Sept. 21; *The Girl from Dixie*, with Irene Bentley, at Young's Pier, Atlantic City, Sept. 7; *Erminie*, with Francis Wilson, at the Casino, New York, Sept. 21; *The Runaways*, Casino company, at the Academy

of Music, Baltimore, Sept. 21; Aubrey Bonducault, in a new Berton drama, at the New York in November; Dolly Varden, with Mabelle Tamm, at the Avenue Theatre, London, Oct. 1; Dolly Varden, Parisian company, at the Moulin Rouge, Paris, Feb. 1; *The Runaways*, London company, at the Prince of Wales Theatre, London, in April; *The Sweet Girl*, at the Madison Square, New York, in January; *Fantana*, at the Casino, New York, in the Spring. The Shuberts send *The Runaways* on the road in September and replace it with Francis Wilson's new musical comedy.

MABEL MONTGOMERY.

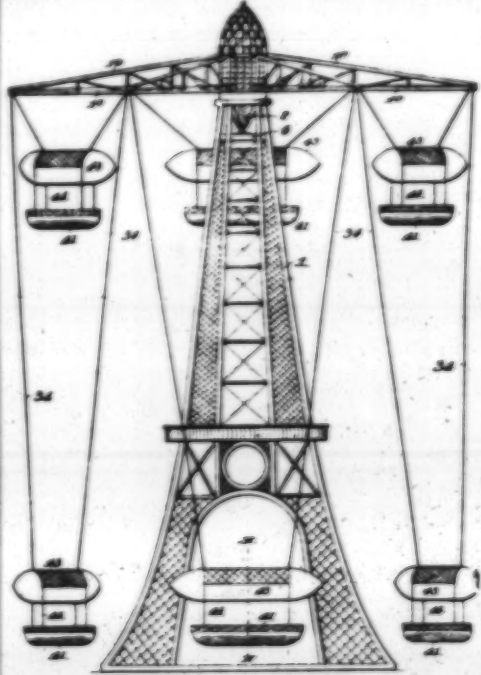
Mabel Montgomery, the subject of the portrait on the first page of *The Mirror*, is one of the youngest of the recognized stellar stock leading women. Her early experience was gained under the tutelage of A. M. Palmer, and with the knowledge and confidence then gained she passed from engagement to engagement, involving roles of a most highly dramatic sort to comedies of the most farcical kind with uniform success. Possessed of beauty of face and figure, together with a voice wonderfully flexible and soft-toned, she has already reached a degree of perfection that makes her valuable in almost any cast. Her dressing of the parts she has assumed has been the subject of commendation by both artists and public. After closing a recent successful engagement at the Vendome Theatre, in Nashville, Tenn., where her work gained the hearty approval of the dramatic reviewers, she was specially engaged by W. A. Brady to originate the leading role in the musical comedy, *Sunny Jim*, which was staged last spring.

Miss Montgomery is at present the leading woman of the stock company at Keith's Bijou Theatre, Philadelphia, where she leaped into popularity on her initial appearance in the title role of the comedy, *Jane*. The good impression she then made has been sustained in later roles. It is a long jump from the intensely sympathetic role of Rosamond in *Sowing the Wind* to the title-role of the farcical *Jane*, and a fair estimate of Miss Montgomery's talent and great versatility may be made when it is said that her work has brought forth only comments of a most flattering and approving nature.

Her greatest successes have been as Queen Elizabeth in *Richard III.*, Lady Algy in *Lord and Lady Algy*, Molly Heddin in *A Colonial Girl*, and

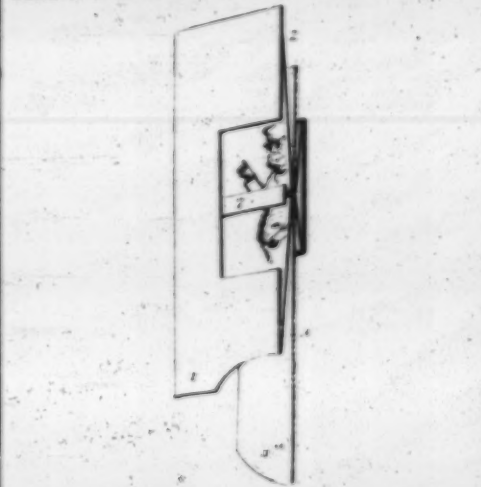
STAGE AND AMUSEMENT INVENTIONS.

Martin J. Donner, of St. Louis, Mo., assignor by direct and mesne assignments of one-half to Alexander Godron, also of that city, on Feb. 24, 1902, secured a patent on a pleasure tower, a cut of which is given below:



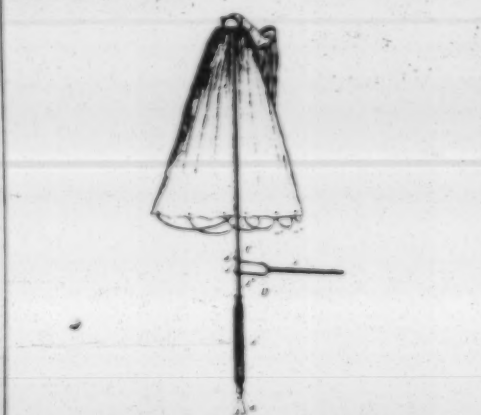
The structure comprises a tower, upon which is mounted a turret. Suspended from the turret is a series of cars or baskets, and there are also means for rotating the turret and, at the same time, raising and lowering the cars.

William A. Dehmon, of New York, assigning one-half to C. Win Perkins of Hartford, Conn., on Jan. 8, 1901, filed a patent upon a transformation scene, which is pictured below.



The device consists of a fixed plate having in it an opening. A strip of ribbon upon which are pictures is by a sliding plate, presented before the opening in the fixed plate so that the pictures are revealed alternately, the ends of the strip being secured near the sides of the fixed plate.

Charles W. Van Vleet, of New York, on June 17, 1901, filed a patent on a parachute designated as an article of manufacture.



The parachute is provided with a detachable member having a weight to cause it to be distended while falling. A receptacle located on the top of the parachute and in line with the detachable member, is adapted to hold and carry the weight, while the parachute is moving upward, and to let go

Jane in *Jane*. Comment has been made by comparison with the originators of the original, and these differences are noted.

QUEST.

Robert O. Jenkins has been engaged to select and compose the incidental music for the new production of *Tenth Night*.

Edwin Milton Royle and Selena Foster Royle began rehearsals last Monday in Mrs. Royle's new comedy, *My Wife's Husband*, the production of which will open the season at the Madison Square Theatre on Aug. 24. Mr. and Mrs. Royle will be co-stars in the production. The rehearsals are directed by W. H. Post.

Sheridan Block was engaged last week to originate the role of Sir Malcolm Vernon in Dorothy Vernon of Haddon Hall, supporting Bertha Garland.

E. H. Sothern and his company will begin rehearsals in *The Proud Prince* at Daly's Theatre next Monday.

Walter Hodges is to be starred in the revival of *Saratoga* that R. E. Johnston and J. S. Duss will make this season. The company will appear in New York early in December.

The Countess of Rosslyn, the divorced wife of the Earl of Rosslyn, who is known on the stage as James Erskine, was married in London, on Aug. 12 to Charles Jarrott, a prominent English automobilist.

Last evening (Monday) was "Yacht Club Night" at the Academy of Music, and the managers of *The Christian* presented to each of their patrons a reproduction of the International Cup.

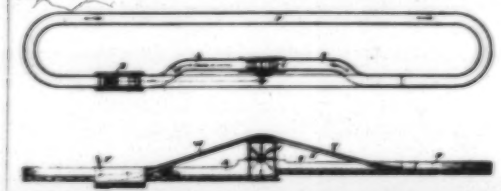
Rehearsals of *An Indian Romance*, in which Etta Dean is to star, began last week in this city, under the direction of Frank W. Caldwell.

Foster Lardner, who will this season appear in the support of Blanche Walsh, returned last week from Oconomowoc, Wis., where he has been spending his vacation.

Montgomery Irving has signed a six-year contract with Charles A. Blaney, and by the terms of the agreement five seasons will be devoted to starring tours. His season will open in Boston on Aug. 17.

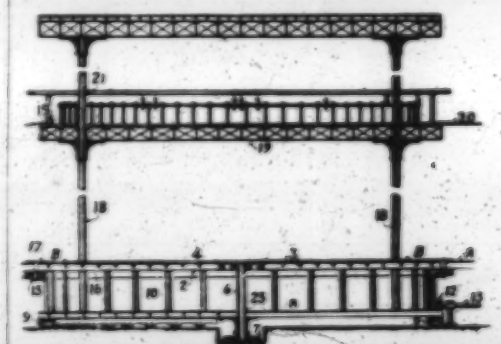
It is upon the return of the parachute. The weight and detachable member which cause the parachute to be distended in falling are automatically disconnected by its motion in the air.

Thomas Folks, of Toledo, O., on March 16, filed a patent on an amusement apparatus, which is in the form of a waterway and of which a cut is given below.



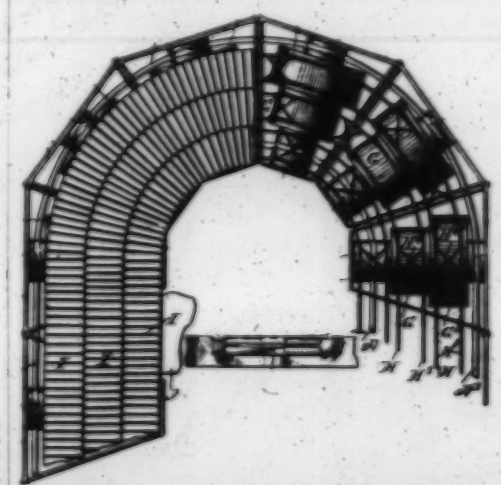
The apparatus consists of a continuous inclined canal or flume in combination with an incline having ascending and descending tracks, the lower ends of which are built in the flume, the lower end of the ascending track being pivotally connected with a vertically movable base shaft carrying cams, the base or foot being also provided with lever arms by means of connecting rods. The base is also provided with a counterbalance.

Peter Dunwald, of Rio, N. Y., assigning one-half to John G. Gartlesman, of New York city, on April 8, 1903, filed a patent on railway construction.



The device consists of an endless track upon which platforms in step form are arranged to run.

Harry W. Bishop, of San Francisco, on Jan. 12, 1903, filed a patent on a theatrical stage, a cut of which is herewith seen.



The device consists of the combination with a stationary stage having a central circular opening of a revolvably-mounted stage fitting the opening and comprising upper and lower floors and means connecting them. Anti-friction devices are disposed around the edge of the upper floor, and there are means for operating the revolvably-mounted stage.

The upper floor is essentially in a plane with the stationary stage, and the central stage has a central downwardly-extending post and anti-frictional bearing step therefor, and rollers whereby the periphery of the revolvable portion of the stage is supported and maintained essentially upon the plane of the stationary stage. The fly gallery and rigging loft are turnable in unison with the stage, and the whole device is operated by electricity.

Charles A. Needham, of New York, assigning one-half to George C. Needham, also of New York, on May 21, 1902, filed a patent on an aerial device, a cut of which is herewith given.



The apparatus comprises an overhead track having a hanger adapted to travel along by this hanger a person is carried horizontally above the way. Springs of a tension varying with the weight that they are compelled to support impart a slight motion to the person during the movement.

SAN FRANCISCO.

It is paraphrased here that Fannie Montrose, sister of Helene Montrose, the shapely and sweet-voiced singer, at Fischer's, and of Oliver Morosco, manager

SPRINGFIELD, MASS.

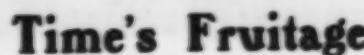
KANSAS CITY.

After the final performance of The Last Word Keith's, evening 8, the Albee Stock co. entertained at supper Isabelle Evesson and William H. Turner both of whom closed with the co. that evening. The affair was a festive one and during the banquet several little surprises were sprung in the presentations. Resident Manager Charles Lovén has always been held in high esteem by the members.

LOUISVILLE.

COLUMBUS.

hardly comes within his sphere, but his experience and ability enabled him to give a pleasing portrait of Albert Brown as a graceful and ardent Faust. Edwin Evelyn played Marguerite well, and Kate Wood Fluke was a good Martha. Morris McHugh and



Hunter

Baltimore

Rye

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

The Chimes of Normandy was the last opera to be given by the Garden Theatre Opera co., and Creator

and his band will be the attraction for two weeks commencing 17. The season of opera has been very successful in every way.

When the Bell Tolls is the name of a romantic opera in three acts, which is being produced at the Cleveland Theatre, and seemed to please the audience 10-15. The Scott's Revenge 17-22.

Will H. Gerson, Treasurer of the Garden Theatre, is a very obliging young man and is quite popular with the patrons of this resort.

WILLIAM CRATON.

DENVER.

Collective, at Elitch's 9-15, was intended for a concert leading to the play, and for this reason there is not much of a part for Robert Drouet. However, he treats the role of Hamlet in his usual artistic manner. In the title-role Percy Hallowell is perfectly at home, and nothing could be wished than his charming comedy scenes. One of the best bits of acting is given by Theodore Roberts as King Louis. J. Henry Kolker is more at home as D'Albarade, and gives an excellent impersonation of the crafty brigand. Charles Mackay has a better chance as Colliere, and is all that could be required in the part. Herman Sheldon has another chance for his fine comedy and does good work as Furgerson, and is ably assisted by Ada Dwyer as the Countess. The play is handsomely staged, and all the minor parts are well taken. Brother Officers 16-22.

The Mysterious Mr. Burke, at the Broadway 9-15, is proving a grand success, and gives Jane O'Brien the best chance she has had this season. We hate to lose Edwin Arden, but Eugene Ormonde has always been a favorite and will make good. Christopher, Jr. 16-22.

Manager Clifford again gives at the Manhattan a fine bill, and has shown good taste in his selections. The Harbuck, or Millionaire Hoop Rollers, are fine and one of the cleverest vaudeville acts seen here in months. Another star feature is J. Aldrich Libby and Katherine Strayer.

Rocky Mountain Lake is giving good vaudeville at popular prices. All the downtown vaudeville houses are doing well.

ONEY K. CARSTAPHEN.

MONTREAL.

The National Theatre, redecorated and improved, opened its doors 16 with an elaborate production of Quo Vadis. The piece was finely mounted and the grouping and ensembles showed the careful stage management of Mr. Caseneuve. J. Girard, a newcomer at the National, though well known in Montreal, gave a capable performance of Petronius. M. Harman, a new actor at the National, was good as Nero, and M. Nangre was a satisfactory Vitellius. Blanche de la Sablonniere was good as Livia. Marguerite Andiot made a sweet Eunice, and Henriette Moret an excellent Poppa. Next week Paul Caseneuve will make his first appearance this season in A Cadet of Gascony. Next week will see the opening of the season at the English houses and the reign of dullness will be over. Orpha Alba (Mrs. Paul Caseneuve), who has only been visiting Paris, has left Montreal for New York, where she has several engagements as prima donna under consideration.

W. A. TREMAYNE.

NEWARK.

The Newark, the Empire, Blaney's, and the Columbia were dark 10-15. Signs of activity are, however, beginning to show. Blaney's is advertised to open 15 and continue 17-22 with Only a Shop Girl. The Empire will run A Ragged Hero 17-22, while at the Columbia the same week will be devoted to The King of Detectives. The Newark will probably open Sept. 21 with a play not yet announced.

C. L. NELSON.

MINNEAPOLIS.

The Ferris Stock co. gave The Banker's Daughter at the Lyceum Theatre 9-15, opening to excellent business, but with few exceptions, the work of the co. was not up to the standard. Ernest Fisher, Joseph Totten, and Mabel Cecil gave characterizations which stood out very prominently in comparison with the others. The Private Secretary 16-22.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): The bill of the Boston Ideal Opera co. for its tenth successful week. Billie Taylor and Paul Jones. The co. gave creditable performances of both plays. Dan Young, who replaces C. K. Huntington in the comedy work, did good work. Another new member of the co. is Frank Foy, who replaces Charles Huntington. Pirates of Penzance, Billie Taylor and La Perichole.

ARKANSAS.

PINE BLUFF.—BELL PARK THEATRE (Charles Sanford, mgr.): Otto H. Krause co. 3-8 to big business and by far best co. at this theatre this season. Moreton Baker and the Woods Sisters in specialties deserve special mention; co. remains two weeks more.—ELKS' THEATRE (Clarence Philpot, mgr.): A small but fashionable audience. Harris Minstrels (doubt 7) for the benefit of the Jefferson Feintables, a local military organization, and were treated to a fine performance. Dutch specialties by Cohn and Mendel were far above the average. Plays by the Krause co. with The Daughter of the Regiment, The Parisian Prince, The Tramp and the Millions, Lights and Shadows of a Great City, and True Irish Hearts.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Taylor Stock co. 3-8 in comedy and drama. Specialties by Ruff and Cusick. Tollison Stock co. 17-22.—OLD CONCORDIA (L. V. Kava, mgr.): George W. Scott co. 3-4 presented Bonaparte and a straight vaudeville bill to small audiences.

HOT SPRINGS.—GRAND OPERA HOUSE (Grisham and Head, mgrs.): Week of 3 dark. The Champions co. opened at Whittington Park 8 to fair business.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, leasee): Los Angeles theatregoers were highly entertained by Amelia Bingham and a most excellent co. during week 3-8. The Elmer, the Frisky Mrs. Johnson, and A Modern Madeline. The attendance for the week, notwithstanding it is the height of the summer season, was not particularly large. Kara Kendall 16-22.—FRANK THEATRE (Olivier Moroso, leasee): The Nell co. 2-8 in A Gentleman of France continued to pack the house nightly. The Girl I Left Behind Me 9-15.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, mgr.): Ollie Bingham in The Chimes 13.—GARDEN THEATRE (Rues and Bunkley, mgrs.): Elford co. in repertoire 3-15 to large audiences.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, leasees): Mordant-Humphrey co. presented Buried at Sea 3-8; production first-class; attendance fair. Amelia Bingham 9-11.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): House dark past week.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, leasee and mgr.): Dark July 27-31.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The house was opened for one night only 11 to accommodate the immense throng that witnessed Dockstader's Minstrels, who broke all records for attendance in or out of season for a minstrel co., and this at advanced prices. At half past six there was standing room only and at eight o'clock, after selling extra seats in the orchestra and placing extra chairs in every available aisle space, overcrowding the boxes and "standing them up" five deep, it was necessary to stop the sale, and several hundred were turned away. Dockstader, of course, was, as always, the recipient of an ovation. Carroll Johnson, the graceful dancer and comedian, assisted in a fine spectacular dancing scene, and Nell O'Brien in another irresistible fun-maker, both receiving their share of applause. The regular season opens Sept. 1 with Ed Harrigan. At the New Hartford Opera House the Bohemian Burlesquers open 17-19. Joe Welch in The Peddler 20-22. Low Dockstader, Carroll Johnson and Manager J. H. Decker, of Dockstader's Minstrels, were guests of the Redefest Club. Dockstader, as many notable thespians, claims Hartford as his birthplace. Manager Decker was also a resident here for several years, having been connected with the Hartford Opera House during the Proctor regime. Dockstader also inspected the new \$30,000 Elks building. The new Poli Theatre is rapidly approaching completion and is being personally supervised by Manager Poli. It is expected that the house will open Sept. 7.

A. DUMONT.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): The season was opened 12 under the most favorable auspices with Dockstader's Minstrels. The co. was exceptionally good. Dockstader in his new and up to date sketches was funny as ever and received an ovation. Nell O'Brien and Carroll Johnson, with their specialties, were also favorites. Three hundred tickets in excess of the seating capacity were sold. The receipts were the largest of any opening in the theatre's history.

NEW HAVEN.—CASINO. SAVIN ROCK: Weary Willie Walker proved a banner attraction week of 10-15, and Manager Blake made up for the financial loss through the bad weather of the previous week. May Butler's Ladies' Brava House and the new musical comedy, playing two concert programmes daily. The season has been a prosperous one despite the unusual coolness of August and the attractions have been of general excellence.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): The special engagement of Dockstader's Minstrels 8 called forth two good houses, who were delighted with the lavish settings and splendid cost. The regular season of the house opens 17 with Joe Welch in The Peddler. Future bookings show the very best of the popular price attractions and just as many of a high-grade.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, mgr.): De Vande Stock co. 17-22 in Doomed. The White Throne, The Willow Farm, Ten Ten Door, The Bleeding Sapphire, The Fatal Kiss, The Band of Honor, and A Drop of Poison.

WATERBURY.—POLY'S THEATRE (Jean Jacques, mgr.): Low Dockstader and his minstrel co. appeared here on 10, giving one of the best minstrel entertainments ever seen in our city. The theatre was crowded and many were turned away.

ROCKVILLE.—OPERA HOUSE: Will open under management. The house is painted, cleaned and thoroughly renovated.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Season opened 13 with Zig Zag Alley to pleased audience. House has been redited throughout. The Telephone Girl 22. J. H. McCallum co. 24-29.—LYCEUM THEATRE (Daniel Humphries, mgr.): The Great White Diamond 13-15 was a good drawing attraction for the opening of this house. Star attraction, the Mine 17-19. A Romance of Coun Hollow 20-22.

GEORGIA.

AUGUSTA.—MONTE SAND PARK CASINO (Jako Wells, mgr.): Harrison-Adams Dramatic co. 3-8, presenting Captain Rockett, Arabian Nights, and Pink Dominoes; pleasing good business. Wells Novelty and Vaudeville co. 10-15. A. H. Rosen, Swift and Barton, the La Bell Trio, Emerson and Omega, and Howe and Scott to large audiences; pleased.—GRAND OPERA HOUSE (William Schweigert, mgr.): Season opens Sept. 3 with McFadden's Row of Flats.

MACON.—CRUMP'S PARK PAVILION (Conquer and Brown, mgrs.): Crump's Park Stock co.; good business and performance. Plays 3-8: Master and Man, and Peck's Bad Boy. Next week A Vagabond Senator.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pliner, mgr.): Dark.—RIVERSIDE PARK (M. Christensen, mgr.): Doing a good business in vaudeville every night. Season opened Sept. 9 with POCATELLO.—AUDITORIUM (Colonel Hanford, mgr.): The Jose Minstrels 4 to good business.

ILLINOIS.

FAIRBURY.—OPERA HOUSE (Phil Wade, mgr.): The season opens 20 with For Her Sake. Julie Walters in A Thoroughbred Tramp Sept. 2. Lyman Twins At the Races 3. The Little Outcast 4.

CLINTON.—ITEM: C. W. Parker Amusement co. gave a Street Fair 4 under the management of Clinton Fire Department; was a success.

ELGIN.—OPERA HOUSE (Fred W. Jenks, mgr.): Just Struck Town appeared 8; good house; fair performance.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Connors, mgr.): Two Merry Tramps 9 to good business; co. good. A Human Slave 16.

GALENA.—OPERA HOUSE (Charles Sheerer, mgr.): House dark 1-8.

INDIANA.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Howard Dorsett co. 17-22. Cornell Concert co. closed its three weeks' engagement here 9 with a sacred concert for benefit of local lodge Elks.—ITEM: R. Answorth Arnold, of the Avenue Theatre Stock co., Chicago, is spending his vacation in this city.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): House will open 20 with George E. Gill's A Little Outcast. Fred Raymond's Missouri Girl 28. Younger Brothers' Last Raid Sept. 2. Beatie Clifton in A Hoosier Lady 8 (return). The Pride of Newbury 16.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): The Little Outcast played to good business 9; audience well pleased. Al Martin's U. C. 16. Uncle Josh Spruceby 19. What Happened to Jones 23. Hi Henry's Minstrels 28. Yon Yonson 30.

RENSSELALE.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): On Circus Day (Marvin H. Fraser) will open the season 13. Uncle Josh Spruceby 18. Strangers from London 30. Lloyd T. Dorsey, mgr. of the Grand Opera House, arrived from New York 3, where he has been securing bookings for his house for the coming season, and promises some fine productions for his patrons.—Caldwell Park will be unusually active Sept. 7. Labor Day, elaborate preparations are being made for a celebration there that has never before been attempted, taking on the aspect of a carnival.

IOWA.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Elly's Royal Italian Band 4; excellent satisfaction; small house; but night Elly's Little Stock co. 17-19.—GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Lloyd T. Dorsey, manager of the Grand Opera House, arrived from New York 3, where he has been securing bookings for his house for the coming season, and promises some fine productions for his patrons.—Caldwell Park will be unusually active Sept. 7. Labor Day, elaborate preparations are being made for a celebration there that has never before been attempted, taking on the aspect of a carnival.

IOWA FALLS.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.—ITEMS: The success of the local chautauque, which closed 14, has made the management of the nation imperative, and the improvement will be made before the opening of the season next season. Manager E. O. Ellsworth, of the Metropolitan, has taken the management of the Elks' chautauque, and is offering the public some excellent attractions in the way of out door sports.—Art Woodard, an athlete of the Metropolitan for several seasons, is to be stage manager for the house the coming season.

FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The season at Foster's will begin the 19 with A Friend of the Family. The Burroughs 24-28 will be the State Fair bill.—GRAND OPERA HOUSE (William Foster, mgr.): Inex Forman, assisted by John Dillon, Nellie Atherton, Virginia Logan, Cora Reynolds Smith, Dorothy Greig, Cellina Barand, Arvilla Bankock and The Three Stripteers, and under the management of J. Fraser Crosby, Jr., will present East Lynne 14, 15 as the opening of the season at the Grand. The co. are rehearsing here, and the management will also open their season. Chase-Lister co. 17-22. Hello, Bill (Fair week) 24-28.

OSCEOLA.—TONE'S OPERA HOUSE (Q. A. Toner, mgr.): ITEM: The lease under which Dave A. Martin has been managing this house the past two years has just been cancelled, and Q. A. Toner resumes its management. The house is being thoroughly overhauled, and fitted with steel ceilings, new decorations and frescoing throughout, and two new dressing rooms added, making it now one of the best appointed opera houses in Southern Iowa. The season will open 20 with G. H. Eldon's At Pike's Peak. The management have booked a good number of the attractions, and the outlook for a good business season is very bright.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Ward and Wade's Minstrels 14.—CASINO (E. Jaeger, Jr., mgr.): Van Dyke and Eaton's co. opened a two week's engagement 2, presenting The Lion's Heart, Carmen, Faust, The Three Musketeers, Camille, and Under Sealed Orders; co. gave better satisfaction than anything during the summer season, and had large business the first week, which promises to be surpassed the second week.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): The Lannon-Griffin co. in The Kentucky July 29. This co. is a new organization. It will be under the management of W. R. Griffin, of Cherokee, and will travel in repertoire. The Grand has been thoroughly cleaned and renovated. The formal opening will occur on Sept. 9.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Two Merry Tramps 17. Dr. Right 20. J. H. McCallum co. 24-29. Fleming Arrow 25. Land of Cotton 28. Gilden's Minstrels 29. Willen Opera co. 31.—COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.—STOUT AUDITORIUM (M. C. Dorsey, mgr.): Dark.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Dark.—RIVERSIDE PAVILION (Tracton Co., mgrs.): The first week of the engagement of Earl and Martell's American Stock co. was

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very successful drawing large houses and giving great satisfaction. Work and Wages and A Lost Wife were presented.

COUNCIL BLIFFS.—NEW THEATRE (A. B. Beall, mgr.): Dark.—LAKE MANAWA CASINO: Floyd Briggs Stock co. closed their engagement and the Dan C. Hall co. started 9 to fair business.—ITEM: Knights of Pethias, of Iowa, are holding their state convocation at the Lake this week. Coval's Band drawing good audiences.

CENTREVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Breckenridge Stock co. opened 16 in Newbraska for a week's stand; rather light house for ladies' free night; co. fair.

INDEPENDENCE.—GENTRY OPERA HOUSE: Elly's Royal Italian Band 19.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Erich Brothers, mgrs.): The Grand Opera House, after receiving a thorough overhauling and refitting, reopened for the season with the Gagnon Pollock Stock co. in repertoire, with the Counterfeiters for their opening bill; fair attraction; good house.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cohn and Grant, mgrs.): Daniel Ryan Stock co. in The Great Ruby week 10 to excellent attendance. Virginia 17-19.—CAPE COTTAGE PARK. McCULLUM'S THEATRE (Bartley McCullum, mgr.): The Celebrated Case 10-15 to capacity. Arabians Knights 17-22.—PEAKS ISLAND GEM THEATRE (C. W. T. Goding, mgr.): The Lady of Lyons week 10; best production of season; scenery deserving special mention. Why Smith Left Home 17-22.—RIVINGTON PARK. RUSTIC THEATRE (E. A. Newman, mgr.): International Vaudeville co. week 10, proving one of best attractions of the season; attendance big.—ITEMS: After a thorough overhauling and renovating, the Portland Theatre opens regular season 17 with following bill: Genaro and Bailey, Hampton's Great Dox Circus, Boyce and Wilson, Grace La Rue, Elsie Bernard, Martine and Balno, Nic Twins, and American biograph.—Edmund Severn, pianist, and Augusta Colobroth, soprano, gave a delightful musicale at the Macao, Little Diamond Island, 6.—Miss Leigh De Lacey finished with the Grand Theatre Stock co. 8 and left for Salem, Mass. Miss De Lacey will again be with the Bennett-Moulton forces the coming season.—James Gordon, while appearing with Daniel Ryan in The Spinney left 10, fell, badly fracturing his leg. Lucile Grinnely left 10 for New York. H. C. Browning and Co. for New York 9 to join Gus Hill's Hot Old Time co.—Byron Douglas is visiting friends at Peak's Island.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Kate Claxton in The Two Orphans 17, 18. Old Jed Prouty, manager of the Opera House, returned from Squirrel Island 10 to open the house 17. He has booked many fine attractions and expects a successful season.—The Harcourt Comedy co. have been rehearsing here through week 13, and left 9 to open their season in Lubec, Me., 19.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): After the usual summer house cleaning, the Farwell will open the season 1903-04 on 17 with the Clara Turner co. for one week. Old Jed Prouty 24. Gorton's Minstrels 27. Who is Who 29. As You Like It Sept. 1. James R. Waite 5. The Volunteer Brown 12. Harcourt Comedy co. 14-19. The Red Widow 22. Hello, Bill 25. Daniel Sully 29.

EASTPORT.—MEMORIAL (Wilbur A. Shea, mgr.): Shuman's As You Like It 24. Fiske Stock co. 25-29.—ITEM: Joseph Jefferson is spending a few weeks at his home near this city.

CALAIS.—ST. CROIX (Wilbur A. Shea, mgr.): Old Jed Prouty, with Charles Cowles in title-role; capacity business; splendid performance. Fiske Stock co. 17-22. As You Like It 25.

OLDTOWN.—CITY HALL (Oris Woodman, mgr.): Who is Who Sept. 1. Gorton's Minstrels 11.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (McIntire Brothers, mgrs.): A Ragged Hero 8 to small but pleased audience. Painty Orchestre Burlesquers 8; fair performance to good business. West's Minstrels 10 pleased large audience. McCaulley's Concert Band 13 (local). Reuben in New York 15. Palace Comedy co. 17-21. The Funny Mr. Dooler 22. Adair, Greer and Adair 24-25. Fisher and Carroll 29. A Chinese Homecoming 31. Are You a Mason Sept. 3. Quinlan and Wall's Minstrels 5. Black Patril 7. Sousa Band 8.

ANNAPOLIS.—OPERA HOUSE (John R. Strang, mgr.): Utah 22. Fisher and Carroll in That's All 29. Greer and Adair Repertoire co. 31-Sept. 3. Boy Wanted 10. That Inimicable Young Couple 18.—COLONIAL THEATRE (W. A. Holtsbaugh, mgr.): George Ober 31. Sept. 1. Harry Woodman 5. Human Hearts 8. A Trip to Chintown 19. Sweet Jasmine 15. The Governor's Son 19. Eva Montford 21. Uncle Helms 26. Alberta Galatin in Ghosts 30.—ITEM: J. Bond Dexter and G. Frank Varner have left here to join George H. Verbeke's Near the Throne.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Opening attraction Utah 29.—ITEM: Manager Owens has had the interior of the house remodeled and refurnished, also electricity added, which makes the house one of the most attractive in the South.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Owing to labor troubles the improvements now being made to the Academy will not be completed before Sept. 15, up to which time all bookings have been canceled.

MASSACHUSETTS.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, mgr.): ITEM: This house has been leased to Wallace and Gilmore, of Oswego, N. Y. and will be run in conjunction with their circuit of theatres. James B. Field will be resident manager.—The Clara Turner Stock co. are rehearsing here 3-15. Their season opens at Rockland, Me., 17. The notes of the Turner co. are two well matched ones, "Dollie" and "Polly". The property of Clara Turner.—One of the Bennett and Moulton cos. commenced rehearsing here 10. Their season opens 31.

LOWELL.—LAKEVIEW THEATRE (James Gilbert, mgr.): H. M. S. Pinafire by the Colonial Comedy Opera co. week 10. Mark Taylor as Josephine, Margaret Sands as Little Buttercup, Ben Lodge as Sir Joseph Smith as Ralph Rackstraw, James Gilbert as Dick Densare, George MacFarlane as Captain Corcoran, gave fine performance to crowded house.

FITCHBURG.—WHALOM PARK THEATRE

(Tom Whyte, mgr.): The Pearl of Pekin 3-8. Jack and the Beanstalk 10-15; most pretentious bill of season; attracted the largest audience and gave excellent satisfaction. Ship Aboy 17-22.

NORTH ADAMS.—VALLEY PARK THEATRE (William P. Meade, mgr.): The Blackville Yacht Club completed a good week ending 15 giving fine performances; theatre will run until middle of September.

HOLYOKE.—MOUNTAIN PARK CASINO: Mountain Park Opera co. July 27 presented The Bohemian Girl to large attendance. Fra Diavolo 3-8.

MICHIGAN.

MANISTEE.—ORCHARD BEACH CASINO (Schubert and Williams, mgrs.): The Harry Shannon co. 9; two performances in The Two Little Beggars; good performances and business. The Adam Foreman and Sells Brothers' Circus showed here 4 to good business; performance excellent. Cosgrove Concert co., under the auspices of Lodge 250, B. P. O. Elks, at Union Hall 11; excellent performance to good business.

TRAVERSE CITY.—CITY OPERA HOUSE (William Murrell, mgr.): House dark 4-11.—STEINBERG'S GRAND OPERA HOUSE (Emanuel Steinberg, mgr.): The Punks Hunker 5; good house; pleasant. The Cosgrove Concert Orchestra (B. P. O. E.) 13. Her Only Son 22. The Eleventh Hour 25. At Cripple Creek 29.

SAGINAW.—ACADEMY OF MUSIC (John H. formance. The Punks Hunker 11. The Chaperons 19.—ITEM: The Davidson Stock co. is rehearsing at the Academy of Music. Manager Davidson has an exceptionally strong co. this season and an excellent repertoire. Their season will open at Cairo 17.

COLDWATER.—TERRIT OPERA HOUSE (John T. Jackson, mgr.): A Royal Slave will open the house 19. Carnival Association will offer a stock organization week of 24. Martin's U. T. C. Sept. 2. St. Plunkard 7 (Gusher Day). Gopher 29.

SAULT STE. MARIE.—BOO OPERA HOUSE (W. H. Seach, mgr.): The Punks Hunker 8 to large and well pleased audience. Frohman's Comedy co. 10-15.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elster, mgr.): The season will open with At Cripple Creek 17. A Country Kid 22. Uncle Josh Spruceby 25. Legally Dead 28.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Winnegar Brothers' Own co. 10-16 opened in The Chimes of Notre Dame to S. R. O.; excellent co. Just Struck Town 18.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Hunting for Hawkins 5; fair business and performance. The Punks Hunker 11. The Chaperons 19.

HANCOCK.—KERREDE THEATRE (Ray Kerredede, mgr.): Hunting for Hawkins 5; fair business, owing to the firemen's muster held in the city.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): An American Hobo 5 fairly pleased a small house.

IRON MOUNTAIN.—BUNDLES OF MUSIC (J. J. Bunde, mgr.): Dark 4-11. Just Struck Town 19. The Punks Hunker 27. A Little Outcast Sept. 2.

TECUMSEH.—THE NEW BRADLEY (J. J. Orr, local mgr.): Season opens 21 with The Heart of Chicago. In Convict Stripes 31. John Sparks Circus 30.

GRAND RAPIDS.—GRAND (O. Stair, mgr.): A Royal Slave opened 9 for a four nights' engagement; fair business. A Thoroughbred Tramp 13-15.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Hoedler Stock co. week of 3 presented the following plays to capacity: Daughter of Cordia, The Bowery Boy, Libby Person, Ranch King, Master and Man, and Jesse James; high class specialties were introduced, and Victor Holmberg, a good house, Potts and Potts, Japanese musical act, Lew Gorton, the minstrel man, and Emogene Maxwell, English whistler. Hoedler Stock co. week of 10.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Dark 3-8. Uncle Josh Spruceby 17. S. Miller Kent Sept. 1.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Irvin and Jones Jubilee Singers 4 to good house; performance good. Billie Mitchell's Comedy co. 8; business light; fair performance. Wood and Ward in Two Merry Tramps 22.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Francis Green co. 3-8; business good; presenting The Hustler, The Brand of Cain, A Life for a Life, East Lynne, The King of Fools, and Humpty Dumpty. A Texas Steer 14.

MISSOURI.

WEBB CITY.—BLAKE THEATRE (E. S. Briggs, leasee): Season opened with packed house 9 with Richard and Pringle's Minstrels, which gave great satisfaction.—LAKEVIEW PARK (S. W. M. E. Ry., owner): Vaudeville 2-8 headed by Tedley Car Trio of Acrobats. Vaudeville 9 opened with Dick and Alice McAvoy the favorites; business good.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Watermann, mgr.): Van Dyke and Eaton 10-15. Cora Van Tassel 20. Under Southern Skies Sept. 2.

LAMAR.—OPERA HOUSE (Moore and McGilgory, mgrs.): Dark. Allen Brothers Stock co. 20-22.

MONTANA.

HELENA.—THEATRE (Fred W. Azatz, mgr.): Walter Sanford co. 2-8 to good houses. A Texas Steer 20. Amelia Bingham 17. The Chaperons 23. East Lynne Sept. 2. S. Miller Kent 8. Over Niagara Falls 11. Kara Kendall 15. Uncle Josh Spruceby 16. James and Ward 17. Royal Italian Band 20. In Old Kentucky 26. Kellver and Shannon Oct. 3. Haverly's Minstrels 8.

NEBRASKA.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Claggett, mgr.): Messenger Boy 27. Millionaire Tramp 29.

NORTH PLATTE.—LOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Dark.

27.—ITEM: George Moody, snare drummer, has joined Chubb, Chance and Weston's Minstrels.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): Romeo and Juliet 12; good performance.

MAINE.—CENTRAL PARK (Walter Phillips, mgr.): J. W. Gorman's Specialty co. 3.8 to fair business, on good. New York Comedy co. 10-15.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.): A large audience attended Sunday evening, the opening performance at the Lyric Theatre, which has been altered and greatly improved. A new gallery has been added, the balcony has been enlarged and the interior greatly beautified, while the seating capacity has been increased to 1,500. In spite of this the theatre could not be accommodated. It is estimated that nearly 2,500 people thronged the theatre and that between 800 and 1,000 were turned away. The performance, given by the Lyric Minstrels, was well greeted. Reserving of special mention are Dan Waldron, Eddie Maxter and the only Billy Van. Excellent vocal solos were rendered by Frank Combs, George M. Valland and Charles Richards. Maxter and Combs caused much amusement in a comedy act. Maxter and Connolly, singing and talking comedians; Garden and Somers, instrumentalists; and the Young Brothers were well received. The entertainment closed with a sketch by Eddie Leonard and twenty members of the co. entitled, "In the Moonlight." H. W. West's Minstrels 15 and 16. The season will open 22 with For Her Children's Sake.

THOMAS J. McALEER.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Fox Grandpa 10-15; capacity business; pleasing co. Sunny Jim 17-22. "Way Down East" 24-29.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Maudie Bob White 1-15; pleasing large audience. The Silver Slipper 20-23. Jefferson D. Angels in the Trenches 31-34. The Girl from Idaho 4-11. Vanderville 13-18.—TILLY'S THEATRE (George Tilley, mgr.): Vanderville consisting of Hines and Kimball Trio, Harry Parr Moorehead, Caffery and Grant, Morris and Blain, Freda Lancaster, William G. Le Clair, Baby Butcher, Mary Parker, and a number of well known comedians.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Marion Francis closed a short season here 8 with The Power of Wealth. Jere McAuliffe opened 16 for the week with Between Love and Honor and attracted a large house. The following continued the repertoire for the week: Outcasts of a Great City, A Wife's Honor, A Runaway Match, The Belle of Richmond, The Black Eagle, The Penitent, and Pittsford of New York. All the vaudeville acts above the average for repertoire shows. Business has continued good. Campbell Stratton 17-22. Irene Myers 24-29. House will be dark 31 and Sept. 1, while the new chairs are being placed.

RED BANK.—OPERA HOUSE (Charles E. Nicolson, mgr.): Jere McAuliffe Stock co. week 3 to good business, playing Between Love and Duty. The Outcasts of a Great City, A Runaway Match, A Wife's Honor, The Penitent, The Belle of Richmond, and A Desperate Game for Money. The Factory Girl 14. Fay Foster Burlesquers 17.

NEW YORK.

ELMHURST.—ROBICK'S GLEN THEATRE (Herbert Salinger, mgr.): Carolyn Lewis Lam, as Josephine, was the particular bright spot in the Manhattan Opera co.'s production of Pinocchio 10-15, which drew crowded houses at every performance. Miss Lam was in excellent voice and largely increased her popularity with Robick's patrons, as did also Odette Bordeaux, as Hebe. Ed Gillingham, a new comer, made much of the part of Dick Desdave, and established himself as a favorite, while Herbert Salinger, as Sir Joseph Portia, was a success. The following new paper men, including Tim Minors representative, the Quinlan and Wall Minstrels gave a dress rehearsal 8, preparatory to the opening of the season at Geneva, N. Y. 10. The first part represents the International Military Review, the singers being seated about a representation of the Dewey Arch and wearing the uniforms of generals commanding the great armies of the world. The part closes with a grand transformation scene, Washington Crossing the Delaware, with a specially written song, "Liberty," by Joe Brockel. The olio includes the Brothers Adelphi, the popular comedian, Jimmie Wall, and two strong dancing specialties, the Deering Sisters, and the Dancing Sunflowers. The whole performance goes with a dash that presages a most successful season. Hotty Tolly 18.—AUDITORIUM (R. H. Colburn, mgr.): Dark.—ITEMS: Jere McAuliffe is spending some time at her home here.—J. A. Wallerstedt, baritone of the Manhattan Opera co., retired from that organization 8 to take up his winter work. He has been one of the most popular members of the co. and Robick's patrons unite in the hope that he may be found at the Glen next season.—Tony Frey joined Fault's Minstrels at Columbus, O. 8.—Don Sloan, publisher of the Robick's Theatre programme, will publish that for the Lyceum during the coming season.

J. MAXWELL BEERS.

ROCHESTER.—BAKER THEATRE (John E. Boyle, res. mgr.): The Cherry Pickers, as presented by the Owen Davis Stock co. 10-15, attracted large and thoroughly pleased audiences. The comedians, including James Durkin, Edwin Forsberg, Donald Meek, Raymond Camp, Anna Layne, and Elizabeth Bremer were excellent. Over the Quarry Brink 17-22.—LYCEUM THEATRE (H. E. Bell, mgr.): The 10-15 was the closing week of the stock co. which appeared in Still Waters Run Deep to good business. Frederick Truesdale, Frank McGlynn, E. O. Rogers, Rose O'Brien, and Alva Foster, gave a number of good performances. Dockstad's Minstrels 20, 21.—ITEMS: Babe Stanley, late of the San Toy co., is at the home of her mother in this city. She goes with The Billings and the coming season. The National Theatre and Cook Opera House are closed, and being renovated for an early opening of the Fall and Winter season.

J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): The advance sale for Vivian's Papa, indicated a crowded house, follows 31.—FLORIAN'S THEATRE (H. R. Jacobs, mgr.): Dark till 17, when Black Patti and co. appear, followed by Wealth and Poverty 20-22.—PROCTOR'S (F. F. Proctor, mgr.): Howard Graham, res. mgr.: The Captain of the Nonsuch opened 10 for a good business. The Nonsuch is a new production and proved a laughing success. Harry Webster, William Cunningham, L. F. Hicks, and Joseph Ezegston have strong parts. Louis Owen, Beatrice Dancourt, and Clara Knott newcomers. Al Phillips returns 17 in The Serious Family.—ITEM: Resident Manager Graham is spending his vacation at Lake George.

CHARLES N. PHELPS.

SCHENECTADY.—VAN CUREL OPERA HOUSE (Charles Van Curen, mgr.): Dockstad's Minstrels at high prices turned people away 5; the house being sold out three days in advance. After rehearsing here, Hotty, Bill, was again presented to big houses 8. The comedians, including Harry Blackmore, good. Frank Moxley Kelly gave a clever portrayal of Christopher Cutting. Pauline Hickler, Alice Moffett, Kathleen Clifford, Kathryn Vincent, and Irene Hobson, though all a little nervous, were pleasantly received. Man to Man 14. Payton Stock co. 17-21. Chester De Vonde Stock co. 24-28. Walte Stock co. Sept. 4. Happy Hooligan 7, 8. Parish Priest 9.

GEORGE C. MOON.

SYRACUSE.—WETTING OPERA HOUSE (J. L. Kerr, mgr.): Dockstad's Minstrels 20.—VALLEY THEATRE (H. S. Daniels, mgr.): Boccaccio was sung in a satisfactory manner 10-15 to good sized houses. Mayme Maynor sang the title-role acceptably on short notice. Minnie Emmett having left the co. Messers. Kohne, Pringle, and Nash did well with the comedy. The Mikado 17-22.—ITEMS: John Shean, a Syracuse boy, was in town 12, 13, ahead of Dockstad's Minstrels.—The Lyceum will run stock the coming season, although Cleveland's Minstrels appear there Sept. 7-12.—John F. Muldon, for two years assistant treasurer at the Grand, left 11 for Carbondale, Pa., to assume the position of treasurer at the Grand there.

E. A. BRIDGMAN.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Majestic Stock co. 10-15 in Emeralds; large houses and pleased. Margaret Pitt and Cameron Clemmons in the lead scored heavily. Shooting the Chutes 15. Low Dockstad's Minstrels 19.—ITEMS: The Majestic Stock co. closed a long season here 13 with a benefit performance which drew 3,500 paid admissions for afternoon and evening. Mrs. Pitt will go to her summer home for a well earned rest.—Wilbur Higley and Edward Curtis will leave to join the Spooner Stock co. of Brooklyn.—W. D. Rutledge will go with David Harms.

GEORGE E. STODDARD.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Hello, Bill 10; good co. and performance to large audience. Nat M. Williams made his stellar appearance in a sort of Rest J and star and play made an emphatic success. Broadhurst and Currie have spared no expense in the production of this play, and the S. R. O. audience, mostly of summer visitors, were demonstrative in their approval. It was repeated 12 to another large and nice. Shooting the Chutes 13 pleased immensely. Rice and Wise in their new play, Vivian's Papa, 14. Man to Man 15. West's Minstrels 17, 18. Fay Foster 19. Black Patti 21, 22. Bennett and Moulton Comedy co. 24-29. Lady Bonifant 31.

MONTELLVILLE.—SHATTUCK OPERA HOUSE (M. Rea, res. mgr.): Charles S. Smith, mgr.: The season opens 14 with Haverley's Consolidated

Minstrels.—ITEMS: Mrs. Arthur C. Sidman, who spent her vacation here with her parents and daughter, Marjorie, has returned to Boston for rehearsal. The theatre in which it closed.—Raymond Hubbell and wife (nee Helen Lord) have visited her parents here at their country home in the suburbs.—Sophie Burnham has resumed work, after a five weeks' rest at her home here.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. Benjamin Sweet, mgr.): Low Dockstad's Minstrels opened the preliminary season 1 to a packed house and performance excellent. The old favorites were cordially greeted, and Low Dockstad received an ovation. The staging was the handsomest ever shown by a minstrel organization. Peck and Hiss Mother-in-Law about 21. Ambros Stock co. 24-29. opening of regular season with Fox Grandpa Sept. 2.—ITEM: Fred S. Lake, of the local office of Elks, has been appointed District Deputy for the State of New York by G. E. B. Elmer Fanning.

BINGHAMTON.—BOSS PARK (J. P. E. Clark, mgr.): Humes and Lewis, Chevrolet, Rastus and Banks, Major Sisters, Martin and Quigley drew large houses to 15.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The regular season will open 10 with the Fields Hotty Tolly 17.—ITEMS: The Weber and Fields Hotty Tolly co. are rehearsing at the Stone Opera House prior to their opening. M. La Fell is in town, and the comedy and the comedy will be played by Joseph Weber, while Harry West was specially engaged to play Sam Bernhardt's role.—Wilbur Mack is visiting here.

GLENS FALLS.—EMPIRE THEATRE (J. H. Holden, mgr.): Hello, Bill opened the season to a large audience, performance pleasing. Bennett and Moulton opened their season the week 10-15 to S. R. O. Plays presented were A Daughter of the People, A Brother's Sacrifice, The Outcasts of Society, and Shakespeare's The Merchant of Venice. The comedians, Lindholm, Grayce Beebe, and Allen Lewis are good. Man to Man 17. Black Patti 20. Howard Stock co. 24-29. Poverty 31.—ITEM: A beautiful new curtain has been placed in the Empire Theatre.

TROY.—GRISWOLD OPERA HOUSE (M. Rea, mgr.): The preliminary season opened 11 with a first-class vaudeville co., including Amelia Somerville, Russell Brothers, Flo Irwin and Walter Hawley, John Kennell, Delmore Sisters, and Marshall P. Wilder; house filled.—ITEM: New chairs have been put in the house and several improvements made during the summer. Henry R. Hayden will continue as resident manager.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): House will open Sept. 1 with Under Southern Skies, "Way Down East" 3.—ITEM: Manager Robinson has had this theatre thoroughly repainted and refurnished, and several artists are at work repainting the scenery. The management announces that the finest line of attractions are booked for this season.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Campbell Stratton closed engagement 3-8 with Jesse James. Plays last half of week were Resurrection, Dr. Jekyll and Mr. Hyde, and The Day of Judgment. Co. gave good satisfaction to the audience and the excellent wedding 22.

COHOES.—OPERA HOUSE (E. E. Gane, mgr.): Bennett and Moulton co. 17-21. Man to Man 22. George Sidney in Busy Lizzie 25. A Hot Hot Time 27. An Indiana Romance 29. Chester De Vonde co. 31.—ITEM: "Way Down East" 7. The Bonnie Briar Bush 10.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Theatre opens 18 with Man to Man. Katharine Willard in The Power Behind the Throne Sept. 1. M. Pickett 4. Mildred Holland in The Lily and the Prince 8.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): H. J. Sternberg, resident mgr.: Haverley's Minstrels 13. Bennett and Moulton 17-22.

WHITEHALL.—MUSIC HALL (Henry C. Jilison, mgr.): Side Tracked 12; creditable performance to good business; specialties good. The Howard Stock co. 17-22.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Tardiff, mgr.): Haverley's Minstrels opened season 10; good business and excellent performance. A Working Girl's Wreath 22.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Dark. Quinlan and Wall's Minstrels 17, 18. Peck and Hiss Mother-in-Law about 19, 20. Wine, Woman and Song 21, 22.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): Gorton's Minstrels 4; full house; good satisfaction.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Quinlan and Wall's Minstrels pleased good house 10.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Dark.

PENNY YAN.—YATES LYCEUM (H. E. Bell, mgr.): Haverley's Minstrels 13. Bennett and Moulton 17-22.

MATTEWAN.—OPERA HOUSE (W. S. Dibble, prop.): Eben Holden will open this house Sept. 2.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (F. Walker, mgr.): The Wilbur Comic Opera co. presented Mascot, a new production, in which mandy, Fra Diavolo, Bohemian Girl, Said Pasha, and The Two Vagabonds to good houses 8-8. The productions were creditable and well received. Hunting for Hawkins 10. Edna 11. Uncle Josh Sprucey 20. East Lynne 24. Chaperons 28.

OHIO.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.): The season will open 21 with the Empire Stock co. of Columbus. The opening item, Eugene La Rue, of this city, has left to resume his old part in Blaney's Only a Shop Girl co.—Charles Fyle, an old Delaware boy, is in the city shaking hands with old friends. The city is looking forward to the Marguerite Fisher co., playing in Oregon.—George C. Cotter, of the Minelli Brothers' co., is spending a short vacation here as the guest of The Minors' correspondence.—Edna 11. The Minors' co. is recovering from a severe sickness at her home in this city.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general mgr.; G. C. Miller, business-mgr.): Dark.—FARM THEATRE (Harry E. Feicht, mgr.): When the Bell Tolls 6-10. The production is well presented. The Holden Comedy co. is Nobody's Claim 10-12; S. R. O. co. is weak, especially in the principal roles. The Bell Tolls 13. The Al. S. Field Minstrel co. will open the Victoria Theatre 21. Walter Leigh, representing Railroad Jack co., was in the city 12.

IRABANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Myrtle and Harder's Big Stock co. opened 10 for a good week. The opening item, Myrtle and Harder, Frank Clayton, Frank Whittier, and Richard and Hillyard, pleased the audience. Younger Brothers' Last Raid 20. Human Slave 27. King of the Desert 31. Dilger and Cornell's repertoire week of 7. Who, What, When Minstrels 16. Buffalo Minstrels 18.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Chicago Stock co. 10-15 opened the preliminary season at this house to capacity. Al. G. Field's Minstrels 18. Railroad Jack 20. Reuben in New York 22. In Louisiana 24. W. H. Belmont 26. The Scout's Revenge 29.—GLOBE OPERA HOUSE (Tom A. Smith, mgr.): Season opens 15 with Watson's American Burlesquers. Stevens Stock co. 24-29.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): Chauncey Moore, assisted by Caroline Harter, Minnie Smith, and Aldia Chambers, gave a grand concert 11 to capacity. This is Mr. Moore's first appearance at this home town, since his return from a four years' tour of grand opera in Italy. This performance closes C. D. Miller's term as manager.—HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Robinson Stock 31-Sept. 5.

CHICAGO JUNCTION.—OPERA HOUSE (Fred H. Leyer, mgr.): House opens with Weary Willie Walker 13. When the Bell Tolls 19. Imogene 22. Uncle Josh Sprucey 21.—ITEM: Mr. Leyer, the city bill poster, will manage the house this season in place of Sam C. Hubbard, who has been manager for the past three seasons.

ATHENS.—OPERA HOUSE (Slaughter, Flinstewald and Hedge, mgrs.): The house is under new management this season, and a good list of attractions have been booked. Joe King's Comedians rehearse here week of 17 and open the season here 24-29, which is Athens County Fair Week. In Louisiana 29, 30.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Open 14 with Blaney's Across the Pacific. Dilger and Cornell's Repertoire co. 17 for a week. Marked for Life 20. New scenery has been placed in order and drop curtain supplied by the Lee Lash Studios.—PARK THEATRE: Dark.

BELLEFONTAINE.—GRAND OPERA HOUSE (Thompson and Whitehall, mgrs.): The theatre has been remodeled during the summer. Ted Faust's Minstrels opened 15 to a crowded house; performance good.—Charles Borkstein Stock co. holds the boards 17-22 (Fair Week).

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Season opens 22 with Faust's Minstrels. A Hooter Circus 31. Imogene 31. Richard Carvel 15. An Indiana Romance 21. The Power Behind the Throne 23. A Run on the Bank 29.

MANSFIELD.—LAKE PARK CASINO (E. B. Endly, mgr.): The J. N. Entworf co. closed week

3 to big business, presenting Moths of Society. For Get Me Not, and Resurrection. This co. to be followed by Barlow's Minstrels 17.

CHILLICOTHE.—GRAND OPERA HOUSE (W. H. Cutler, mgr.): Railroad Jack 15.—ITEM: The Opera House has been redecorated and fitted with electric lights throughout.

JACKSON.—CRESCENT OPERA HOUSE (Guy Hoff, mgr.): Railroad Jack 12.—GRAND OPERA HOUSE (J. M. Stevenson, mgr.): House opens Sept. 11 with Faust's Minstrels.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): House will open 29 with Ted E. Faust's Minstrels. Near the Throne Sept. 3. The Grapes Queen 9.

WERN CITY.—NEW BLAK THEATRE (E. S. Brigham, lessee): Richards and Pringle's Famous Georgia Minstrels 8; co. pleasing; fair houses. Hunt Stock co. 16-20 in Rags.

VERMILION.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The house opens 18 with Hutchins Brothers' Minstrels.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): Rail Road Jack 6; fair house. John Vogel Minstrels 20.

KEWAUKUK.—AUDITORIUM (J. B. Rosebraugh, mgr.): House will open season 18 with Vogel's Minstrels.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dulle, mgr.): The Myrtle-Harder Stock co. will open Grand 22.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): House dark.

CONHOCTON.—OPERA HOUSE (Miller and Robinson, mgrs.): Weary Willie Walker co. 19.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (M. Rea, mgr.): Joseph Frank resident mgr.: The season at the Grand, under the new management, was opened with The Scout's Revenge to a topheavy house and well pleased audience 6. Watson's Oriental Burlesquers to good business. This attraction is well known in this city as one that always makes good, but this season it has evidently been censured as it is to a degree tame. Joe W. Spens' Comedians The Irish Pawbrokers, a reproduction of Barry and Fay's Irish Aristocracy, had a success of the early '80s, drew good house and succeeded in pleasing 12. James J. Mack and James L. McCabe were the leading people in the play, and were ably seconded by Marie Trumbull, who played a very good and successful actress. The Knight Brothers were good in eccentric dances, which caught the house. There was also a fine display of pretty girls and handsome costumes. This play will be a winner when it is running in order. Bowery Burlesquers 13. Zig Zag Alley 14.—PAXTANG PARK (Felix Davis, mgr.): The Paxtang Stock co. produced Resurrection to a good attendance the first half of the week, and the latter half was devoted to A Fight for Honor 3-8. Both plays were admirably enacted by this versatile co.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): House was specially opened for engagement of the Imperial Burlesquers 6; good performance to full house. Regular season opens 19 with Zig Zag Alley. Complete list of high-class attractions booked for present season. The Lyric has been completely renovated, and the new management, headed by Mr. Hallam, of Rochester, have leased the City Opera House and have already assumed the management. The Lyric Theatre, formerly the Grand Opera House at Rochester, Pa., is at present at Conneville, Pa., on business relating to the opening of the new theatre in that city. Mr. Hallam, being the lessee and manager of Conneville's new playhouse.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, mgr.): This place of amusement entirely renovated opened its season 8, when A Scout's Revenge was presented to a good attendance. Across the Pacific 10, 11, drew large audiences. West's Minstrels 11; fair business. The Bowery Burlesquers 14. Large receipts. Zig Zag Alley 15.

PARK THEATRE (N. Appel, mgr.): The stock co. in A Night at the Opera to large and pleased audiences.

EASTON.—ABLE OPERA HOUSE (W. K. Dettler, mgr.): The season will open 24 with the Marlowe Comedy co. for week 24-29. During the summer this theatre has been thoroughly renovated, additional heating apparatus has been put in. The auditorium can now be kept warm in the most severe weather. A new entrance has been made from the Opera House court to the main hallway, and the new lobby is beautified with a mosaic floor.

CARBONDALE.—OPERA HOUSE (George Lownd, mgr.): Haverley's Mastodon Minstrels 12 opened the season here with a first-class performance, and good business, introducing Billy Van and Eddie Leonard. Mr. Leonard made a decided hit with his song "Ida." Aubrey Stock co. 17-22.—ITEM: George Lownd, the new manager under the new management, Eddie Leonard, late of Dockstad's, has opened with the Haverley people.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Misher, mgr.): Season opened 7 with A Scout's Revenge. West's Minstrels 11. Bowery Burlesquers 15. Zig Zag Alley 17. Trocadero Burlesquers 20. A Gentleman from Gascony 24. Queen of the Highway 25. Myrtle of Juliet 26. A Deserter's Bride, with Rosabel Morrison, 27.

EMIE.—WALDAMER PARK (H. F. Wilbur, mgr.): Bryant and Saville's Minstrels week 10 attracted large crowds.—PARK OPERA HOUSE (M. Rea, mgr.): Harry Blum, director Goodwin and Kellogg, supported by an excellent co., presented Hello Bill to fair attendance. This being the opening attraction of the season. Haverley's Minstrels 15.

CONNEVILLE.—THEATRE (Fred Robbins, mgr.): Season opens 14 with Huda Thomas in The Fisherman's Daughter. Thoroughbred 22. The theatre has been remodeled and the main entrance enlarged. New Colonial Theatre on the South Side will open Sept. 1 with A Chinese Honeymoon. The Wallace Circus 31.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): The season will be opened here 31 by Alberta Gallatin in Ghosts. Her Rosalind in As You Like It last season was so highly appreciated that it was decided to secure her for the opening of this attraction. Human Hearts Sept. 5.

WILLIAMSPORT.—VALLMONT PAVILION (N. Appel, mgr.): Vallmont Stock co. 10-15 in Prince Otto and The Flag of True and Noble Deeds. The season will open 30 with the Vallmont co. The co. remains strong with several new people added. This has been the best season in the history of the pavilion.

KITTANNING.—GRAND OPERA HOUSE (G. W. Park, lessee): H. E. Schinger, mgr.: The Myrtle-Harder Stock co. will open the Kittanning season during County Fair Week 17-22. The regular season will begin Sept. 7.

FRANKFORD.—EMPIRE (G. Bard, Worrell, mgr.): House will open 22 with Charles A. Leder in The Funny side of Life. The Girl and the Judge 24-26.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Parker, mgr.): Fred Byrd, asst. mgr.: Richard Carvel will open the house Sept. 2.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): The season will open 25 with Peck's Bad Boy.

READING.—CARSONIA PARK THEATRE (Geiger and Lauman, mgrs.): The Amphibians, local, gave a pleasing performance to large audience 10-15.

CHARLOTTE.—HARKNESS and Fox, Minstrel Circus (under canvas) 3-8 played to good business throughout week.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Seely, lessee; George Spang, mgr.): House dark 6-13.

RHODE ISLAND.

PAWTUCKET.—SHEPHERD'S THEATRE (George Grey, mgr.): The Buffington Stock co. 10-15 presented The Black Flag to capacity. Albert Morrison, as Harry Glyndon, played very effectively. W. H. Harwood, E. H. Hammond, Phil Bishop, Joe Williams, George A. Hill, James McElroy, Viola Bancroft, Jean Bolten, Ellen Seymour, and Helen Gordon, were excellent. The season will open 10 with The Land of the Canjans.

NEWPORT.—OPERA HOUSE (Henry Bull, mgr.): Low Dockstad's Minstrels will open the season 13 with Edward Harrigan in Under Cover soon to follow.—ITEM: Mr. Bull intends running the house independently, despite the rumor that the Trust intends building a theatre here.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (Dr. W. Rudgers, mgr.): The New Theatre has been completely repaired since its partial destruction by fire last June, and will open 22 with Two Merry Tramps.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Arnold Stock co. 17-22. Hermann the Great 25.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wain, mgr.): Georgia Minstrels open house 28.—EMPIRE OPERA HOUSE (M. E. Brady,

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JOHN CONWAY, Mgr.

mgr.: Dark. Rose Mayo co. for four weeks beginning 9.

FORT WORTH.—WHEAT ROOF GARDEN (J. Z. Wheat, prop.): The Curtin Comedy co. presented A Fool of Fortune 3-5. The Resurrection was presented 6, one performance, by request, Magda was repeated 7, 8.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark 3-8. Season will open 10 with Henry Miller and The Taming of Helen and The Devil's Disciple.—GRAND THEATRE: Dark.—ITEMS: Henry Miller and his co. have been in this city all the week rehearsing twice a day. Mayne Abbott, the assistant, narrowly escaped death 2 while attempting an ascension at Calder's Park. The balloon was released too soon, and Professor Abbott was dragged against the fence and through trees. He will soon be able to resume work.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Weidemann's Show 10-15 opening in Oregon.—ITEM: The theatre has been renovated and repainted throughout.

VERMONT.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Season will open 22 with San Francisco Minstrels. Will have a South Sept. 8.

WOODSTOCK.—MUSIC HALL: Romeo and Juliet 4; fair house and co. Quincy Adams Sawyer 20. Guy Brothers' Minstrels 27.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Season opens 15 with Side Tracked.

VIRGINIA.

RICHBOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and mgr.; Charles W. Rex, bus. mgr.): Dark.—CASINO (Jesse Wells, mgr.): Charles I. McKee, bus. mgr.: 11-15, vaudeville, with the following as headliners: Leo Kronan Trio, Phil Staats, Levan and Bandman, and Cliff and the Van Allen; performances and houses very good, 17-22, vaudeville.

PETERSBURG.—FRENDALE PARK CASINO (Joe E. Hurst, mgr.): Cummings Stock co. 6-12 in The Bushangers and A Million Reasons; fair business.—ACADEMY OF MUSIC (H. H. Huggins, mgr.): The season opens 25 with The Telephone Girl.

NORFOLK.—OCEAN VIEW CASINO (Jesse Wells, mgr.): Week of 10, Too Much Married, introducing Julia Redmont, Al. Haynes, and co., played to capacity.

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DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication of the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): La. Moore, N. D., Aug. 18, Aberdeen, S. D., 20, Grotto, N. Y., 22, Milwaukee, 24, Chicago, 26, Grand Rapids, 28, Morris, 30, Lincoln, 32, Granite Falls, 34.
A BUNCH OF KEYS (Gus Rothner, mgr.): Tarrytown, N. Y., Aug. 22, Sept. 2, Glen Falls, 3, Green with 4, Poughkeepsie, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100.
A FOOL AND HIS MONEY (Broadhurst and Currie, mgrs.): Scranton, Pa., Sept. 1.
A FRIEND OF THE FAMILY (C. E. Gorman, mgr.): Cedar Rapids, Ia., Aug. 18, Des Moines, 19, Sioux City, 20, Grand Island, Neb., 21, Cheyenne, Wyo., 22, Denver, Colo., 23-29.
A HOUSEHOLD DAISY (C. H. Eldon, mgr.): Montpelier, Ind., Aug. 19, Columbus, 20, Anderson, 21, Noblesville, 22, Lebanon, 23, Martinsville, 24, Spencer, 25, Bloomfield, 26, Linton, 27, Seymour, 28.
A HUMAN SLAVE (J. M. Ward, mgr.): Indianapolis, Ind., Aug. 17, Dayton, O., 20-22, Columbus, 24.
A LITTLE OUTCAST (Lawrence G. Mercer, mgr.): Chicago, Ill., Aug. 16-Sept. 1.
A LITTLE OUTCAST (Northern, Edgar H. Fitzhugh, mgr.): Buchanan, Mich., Aug. 19, Plymouth, Ind., 20, Warsaw, 21, Chicago Heights, Ill., 23, Ripon, Wis., 27, Plymouth, 30, Kenosha, 31, Rockford, 32, Elmhurst, Ill., 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
A MILLIONAIRE TRAMP (H. E. Buchanan, mgr.): Kansas City, Mo., Aug. 16-22.
A RABBIT'S FOOT (Greenwell, S. C., Aug. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Wilmington, Del., Aug. 22, Troy, N. Y., 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
A ROYAL SLAVE (A. Harry Gordon, mgr.): Hillsdale, Mich., Aug. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
A ROYAL SLAVE (B. Harry Gordon, mgr.): Ripon, Wis., Aug. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
A THOROUGHbred TRAMP (Harry Darlington, mgr.): Chicago, Ill., Aug. 16-22, Danville, 24, Raleigh, 26, Champlain, 28, Sullivan, Ind., 27, Terre Haute, 29.
ALASKA (Lincoln J. Carter, prop.): Chicago, Ill., Aug. 16-20, South Chicago, 30, Knox, Ind., 31.
A WISE MEMBER (Arthur L. Verner, mgr.): Decatur, Ia., Aug. 18, Hampton, 19.
AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Syracuse, Ill., Aug. 18, Belvidere, 19, De Kalb, 20, Mendota, 21, Galva, 22, Spring Valley, 23, Belfast, Me., Aug. 20, Bar Harbor, 21, Eastport, 22, Calais, 23, Machias, 24, Fairfield, 25, Shawhegan, 26, Gardiner, 27, Rockland, 28, Camden, 29, Bath, 30, Portsmouth, N. H., 31.
AT PIKEAS (C. H. Eldon, prop.): Claude Boardman, mgr.: Kirkville, Mo., Aug. 24, Unionville, 25, Centerville, Ia., 26, Leon, 28, Osceola, Sept. 1, Villaca, 2, Red Oak, 3, Shenandoah, 4, Glenwood, 5, AT THE OLD CROSS ROADS (Arthur C. Alden, mgr.): Erie, Pa., Aug. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
BINGHAM, AMELIA (Portland, Ore., Aug. 17, 18, Tacoma, Wash., 19, Seattle, 20-22, Spokane, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
CHILD OF THE NEW YORK (J. E. Isaac, mgr.): Providence, R. I., Aug. 17-22, Pittsburgh, Pa., 24-29, Buffalo, N. Y., 31-Sept. 5.
CLARK, HARRY CORSON: Denver, Colo., Aug. 8-14.
CLAYTON, KATE: Bangor, Me., Aug. 17, 18.
DIXIE, HENRY E.: Chicago, Ill., June 29-Aug. 22.
DOWN BY THE SEA (Phil Hunt, mgr.): New York City, Aug. 22.
DOWN MOBILE: Stevens Point, Wis., Aug. 24, Marshfield, 25, Eau Claire, 26, Ashland, 27, W. Superior, 28, Duluth, Minn., 29, Brainerd, 31.
FOR HER CHILDREN'S SAKE (Eastern, Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., Aug. 24-29, Brooklyn, N. Y., 31-Sept. 5.
FOR HER CHILDREN'S SAKE (Phil, mgr.): Chateaufort, Ill., Aug. 21, Bloomington, 22, Pekin, 23, Springfield, 24, Pittsfield, 27, Hannibal, Mo., 28, Louisiana, 29, East St. Louis, 30.
FOR MOTHER'S SAKE: Grand Rapids, Mich., Aug. 18-19, Toledo, O., 20-22, Cleveland, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
FOX GRANDPA (W. A. Brady, mgr.): Kingston, N. Y., Aug. 22.
HALL, DON C.: St. Joseph, Mo., Aug. 17-19, Council Bluffs, Ia., 20-22, St. Joseph, Mo., 24-29.
HANS HANSON: Kanawha, W. Va., Aug. 18, New London, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
HELLO, BILL: Rockford, Ill., Aug. 20, Clinton, Ia., 21, Muskegon, 22, Des Moines, 24-26, Kansas City, Mo., 28-Sept. 4.
HIS MARSHAL VOW (Vance and Sullivan, mgrs.): Erie, Pa., Aug. 17-22, Toledo, O., 23-26, Akron, 27-29, Columbus, 31-Sept. 2, Indianapolis, Ind., 3-5, HER ONLY SON (Lincoln J. Carter, prop.): South Haven, Mich., Aug. 18, Greenville, 19, Mt. Pleasant, 20, Manistowic, 21, Traverse City, 22, Cheboygan, 23, St. Marie, 24, St. Marie, Can., 26, Manistowic, Mich., 27, Escanaba, 28.
HIS ONLY SON: Eldora, Ia., Aug. 19, Iowa Falls, 21, Ames, 22, Perry, 23, Lucas, 25, Fremont, Neb., 26, Schuyler, 28, Columbus, 29, David City, 30, HOITY TOITY (Ollie Mack and Joe. M. Gaites, mgrs.): Elmira, N. Y., Aug. 18, Jamestown, 19, Akron, O., 21, Lima, 22, South Bend, Ind., 22, Milwaukee, Wis., 23-29.
HUNTING FOR HAWKINS: Fargo, N. D., Aug. 12, IN OLD KENTUCKY: St. Paul, Minn., Aug. 23.
JAMES BOYS IN MISADVENTURE (Eastern, Geo. Klimt, prop.): Springfield, Ill., Aug. 18, Kewanee, 19, Clinton, 20, Freeport, 21, Dubuque, Ia., 22, Des Moines, 23-26, Marshalltown, 27, Cedar Rapids, Sept. 1, Muscatine, 2, Oskaloosa, 3, Ottumwa, 4, Clinton, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
JIM BLUDSO: Jersey City, N. J., Aug. 31-Sept. 5.
JUST STRUCK TOWN (E. R. Ernst, mgr.): Chicago, Ill., Aug. 30-Sept. 2.
JUST STRUCK TOWN: Escanaba, Mich., Aug. 18, Iron Mountain, 19, Merrill, 22, Wausau, Wis., 23, La Crosse, 24.
KENDALL, EERA: Los Angeles, Cal., Aug. 17-19, Fresno, 20, San Jose, Stockton, 22, Sacramento, 24, Portland, Ore., 25.
LODER, CHAS. (Butterfield and Bromlow, mgrs.): Camden, N. J., Aug. 18-19, Frankfort, Pa., 20-22, Wilmington, Del., 24-26, West Chester, Pa., 27, Pottsville, 28, 29.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Camden, N. J., Aug. 24-26, Wilmington, Del., 27-29, Richmond, Va., 31.
MAN TO MAN (Butterfield and Bromlow, mgrs.): Pittsburg, N. Y., Aug. 18, Barre, Vt., 19, Burlington, 20, Ticonderoga, N. Y., 21, Cohoes, 22, Ilion, 24, Watertown, 25, Romeville, 26.
MARKED FOR LIFE: Youngstown, O., Aug. 29.
MASON AND MASON: Plainfield, N. J., Aug. 31.
MILLER, HENRY-MARGARET ANGLIN (Chas. B. Dellagham, mgr.): San Francisco, Cal., Aug. 17-Sept. 1, indefinite.
MILDOON'S PICNIC (Wm. Mason, mgr.): Putnam, Conn., Aug. 17-22.
MURRAY AND MACK (Ollie Mack, mgr.): Philadelphia, Pa., Aug. 31-Sept. 5.
NEAR THE THERON: Ollie Mack, mgr.: Aug. 21.
NEWMAN, JOSEPH (Edward Nast, mgr.): Pueblo, Colo., Aug. 18, Rocky Ford, 19, Las Animas, 20, Lamar, 21, La Junta, 22, Alamosa, N. M., 24, Santa Fe, 25, Las Vegas, 26, Eaton, 27, Trinidad, Colo., 28, Walsenburg, 29, Monte Vista, 31.
NOBODY'S CLAIM (Chas. A. Holden, mgr.): St. Louis, Mo., Aug. 16-22.
OLD ARKANA (Fred Raymond's): Marengo, Ill., Aug. 27, Woodstock, 28, Jefferson, Wis., 29, Ft. Atkinson, 31.
OLD JED PHOUTY (Morse and Hodges, mgrs.): Augusta, Me., Aug. 18, Shawhegan, 19, Waterville, 20, Bangor, 21, 22.
ON CIRCUS DAY (Western, L. E. Pond, mgr.): Hickley, Ill., Aug. 18, Oak Park, 19, Lake Geneva, Wis., 20, Burlington, 21, Delavan, 22, Reboit, 24, Lancaster, 25, Prairie du Chien, 26, Guttenberg, Ia., 30, Cresco, 31.
ON CIRCUS DAY (Eastern, Frazer and Marvin, prop.): Ripon, Wis., Sept. 12, Appleton, 13.
ONLY A GIRL (Harry Clay Blaney, mgr.): Newark, N. J., Aug. 15-22.
ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.): Frank Gessalo, mgr.: Chicago, Ill., Aug. 9-22, St. Louis, Mo., 23-29, Evansville, Ind., 30, Indianapolis, 31-Sept. 5.
OUR NEW MINISTER (Miller and Conger, mgrs.): Brattleboro, Vt., Aug. 29, Lancaster, N. H., 31.
OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Peru, Ind., Aug. 19, Marion, 20-22, OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Chicago, Ill., Aug. 16-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
PECK AND HIS MOTHER-IN-LAW ABROAD (Sol Myers, mgr.): Gloversville, N. Y., Aug. 19, Poughkeepsie, 21, New Rochelle, 22, Stamford, Conn., 24, South Norwalk, 25, Derby, 27, 28.
PECK'S BAD BOY: Barre, Vt., Aug. 18, Windsor, 19, White River, 20, Springfield, 21, Newport, N. H., 22, PICKING FROM PUCK (Ollie Mack and Joe. M. Gaites, mgrs.): Bridgeport, Conn., Aug. 24, New London, 26, Norwich, 27, Hartford, 28, 29.

Norfolk, Va., 31, Newport News, Sept. 1, Richmond, 2, Charleston, S. C., 4, Staunton, Va., 5.
QUEEN OF THE HIGHWAY: Middletown, N. Y., Aug. 21.
RAILROAD JACK (R. Guy Cushman, mgr.): Dayton, O., Aug. 17-20, Winchester, Ind., 21, Alexandria, 22, Kokomo, 24, Elwood, 25, Tinton, 26, Indianapolis, 27-29, Grand Rapids, Mich., 30-Sept. 2.
KEUBEN IN NEW YORK: Trenton, O., Aug. 18, Ashland, Ky., 19, Portsmouth, N. H., 20, Chillicothe, 21, Hamilton, 22.
KIRKSON, ANDREW: Philadelphia, Pa., Aug. 22.
SHOOTING THE CHITTES (Ollie Mack, mgr.): Montpelier, Ind., Aug. 17-22, Chattanooga, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
SIDE TRACKED (Tom North, mgr.): Bay City, Mich., Aug. 20, Grand Rapids, 21-23.
SLAVES OF THE MINE (C. Callahan, mgr.): Worcester, Mass., 24-29, Worcester, 31-Sept. 5.
SWEET CLOVER: Kokomo, Ia., Aug. 19.
THE AMERICAN HORSE: Fargo, N. D., Aug. 29.
THE BUTTALIO MYSTERY (Edna, H. Abbott, mgr.): St. Louis, Mo., Aug. 16-22, Chicago, Ill., 23-29.
THE CHRISTIAN: New York City, Aug. 6-22.
THE DARKEST HOUR (Lincoln J. Carter, prop.): New York City, Ind., Aug. 24, Rochester, 25, Peru, 26, Columbus, 27-29.
THE FEAR OF PAWUCKET (Lawrence D'Orray, mgr.): Kicks La Shelle, mgr.: New York City, Feb. 5-10.
THE ELEVENTH HOUR: Toledo, O., Aug. 16-19, Grand Rapids, Mich., 20-22, Muskegon, 23, Manistowic, 24, Traverse City, 25, East Jordan, 26, Potosky, 27, Cadillac, 28.
THE FACTORY GIRL (Chas. W. Wagon, mgr.): New York City, Aug. 17-22, Hartford, Conn., 24-26, Fall River, Mass., 27-29.
THE FAST MAIL (Lincoln J. Carter, prop.): Brainerd, Minn., Aug. 17-22, Chattanooga, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
THE FLAMING ARROW (Lincoln J. Carter, prop.): Harvard, Ill., Aug. 18, Woodstock, 19, Manistowic, 20, Belvidere, 21, Rockford, 22, Plattville, Wis., 24, THE GAMING HOUSE (Edna, H. Abbott, mgr.): Elizabeth, N. J., Aug. 17-18, Scranton, Pa., 20-22, Worcester, Mass., 24-29, Boston, 31-Sept. 5.
THE GAME KEEPER (Smith O'Brien, Rowland and Clifford, mgrs.): Marion, Ind., Aug. 27-29, Alexandria, 31, Elwood, Sept. 1.
THE GAME KEEPER (Thos. J. Smith, Rowland and Clifford, mgrs.): Hamilton, Ill., Sept. 4, Peoria, 5, Monmouth, 7, Canton, 8.
THE GOVERNOR'S SON: Peabody, N. Y., Aug. 29.
THE GREAT WHITE DIAMOND: Washington, D. C., 30.
THE HEART OF CHICAGO: Shelbyville, Ind., Aug. 18, Noblesville, 19, Peru, 20, Tecumseh, Mich., 21, Port Huron, 22, London, Can., 24, Hamilton, 25, Kingston, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
THE HOTTEST COON IN DIXIE (Eugene Snodgrass, mgr.): Watsela, Ill., Aug. 18, Paxton, 19, Bloomington, 20, Champaign, 21, Danville, 22, Westville, 23, Crawfordsville, 24, Kokomo, 25, Montpelier, 26, Ft. Wayne, 27, Peru, 28.
THE JOHNSON FLOOD (Edw. Houghton, mgr.): Batavia, N. Y., Sept. 2, Salamanca, 3, Greenville, Pa., 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Jersey City, N. J., Aug. 15-22, Newark, 24-29, New York City, 31-Sept. 5.
THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Bridgeport, Conn., Aug. 20-22, Philadelphia, Pa., 24, Brooklyn, N. Y., 31, Rochester, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
THE MAN WHO DARED (Henry Pierson, mgr.): Boston, Mass., Aug. 17-22, Providence, R. I., 24-29, THE MESSENGER HOTEL: Red Oak, Ia., Aug. 18-21, THE MINISTER'S SON (J. M. Stout, mgr.): Chicago, Ill., Aug. 9-22.
THE MISSOURI GIRL (Eastern, Fred Raymond's): Seymour, Ill., Aug. 22, Fairbury, 29, Fowler, Ind., 27, Plymouth, 28.
THE MISSOURI GIRL (Western, Fred Raymond's): Marengo, Ill., Sept. 3, Woodstock, 4.
THE PUNKIN HUSKERS: Westfield, Wis., Aug. 18, Ironwood, 20, Rhineland, 22, Escanaba, Mich., 26, Iron Mountain, 27.
THE SCOUTS REVENGE: Cleveland, O., Aug. 16-22, Dayton, 24-28, Hamilton, 27-29, Louisville, Ky., Sept. 1-5.
THE SHADOWS OF A GREAT CITY: Boston, Mass., Aug. 24-29.
THE VILLAGE PARSON (Max Hart, mgr.): St. Louis, Mo., Aug. 16-22, Kansas City, 23-29, Joliet, 30, THE VOLUNTEER (Wm. K. Sparks, mgr.): Hannibal, Mo., Aug. 18, Moberly, 19, Mexico, 20, Jefferson, 21, Hannibal, 22, Kansas City, 23-30, THE VOLUNTEER ORGANIST: St. John, Can., Aug. 17-20.
TOO PROUD TO BEG (Lincoln J. Carter, prop.): Chicago, Ill., Aug. 23-29.
TWO LITTLE WAIFS (AGANT, Conrad Bidden, mgr.): New York City, Aug. 17-22, Morristown, Pa., 24, South Bethlehem, 25, Hazleton, 26, Pottsville, 27, Lebanon, 28, Reading, 29, Lancaster, 31, Harrisburg, 32, Pottsville, 33, Johnstown, 34, Latrobe, 4, Steeltonville, O., 22.
TWO LITTLE WAIFS (Southern, Lincoln J. Carter, prop.): Elmira, Ill., Aug. 18, Ottawa, 19, La Salle, 20, Princeton, 21, Kewanee, 22, Davenport, Ia., 23, Muscatine, 24, Fairfield, 26, Oskaloosa, 27, Ottumwa, 28, Albia, 29.
TWO MERRY TRAMPS: La Crosse, Wis., Aug. 18, Winona, Minn., 19, Faribault, 20, Waseca, 21, Fremont, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
UNCLE JOSH SPRUCEY (H. H. Frazer and N. C. Bates, prop.): Winnetka, Conn., Aug. 21, 22, Graton, D., 24, Casselton, 25, Valley City, 26, Biwabie, 27, Grand Forks, 28, 1, Dickinson, 2, Glendive, Mont., 3, Forsyth, 4, Red Lodge, 5.
UNCLE TOM'S CABIN (Western, Stetson's): Wm. Kinole, mgr.: Hudson, Mich., Aug. 18.
UNDER SOUTHERN SKIES (Western, Harry Doll, mgr.): Chicago, Ill., Aug. 16-22, St. Louis, Mo., 23-29, Alton, 30, Louisiana, 31, Quincy, Sept. 1, Mexico, 2, Redlands, 3, Nevada, 4, Ft. Scott, 5, VIVIAN'S PAIR (No. 2): York City, Aug. 17-22, WAY DOWN EAST (W. A. Brady, mgr.): Asbury Park, N. J., Aug. 20.
WAY DOWN EAST (W. A. Brady, mgr.): Minneapolis, Minn., Aug. 20.
WAY DOWN EAST (W. A. Brady, mgr.): Atlantic City, N. J., Aug. 24-29.
WELSH, JOSEPH: Elizabeth, N. J., Aug. 22.
WHAT HAPPENED TO JONES: Hammond, Ind., Aug. 29.
WHEN THE BELL TOLLS (A): Bellevue, O., Aug. 18, Chicago Junction, 19, Columbus, 20-22, Lancaster, 23, Washington, C. H., 25, Hamilton, 26, Connersville, Ind., 28, New Castle, 29, Terre Haute, 31-Sept. 1.
WHEN THE BELL TOLLS (B): St. Joseph, Mo., Aug. 30, 31, Leavenworth, Kan., Sept. 1, Richmond, Mo., 2, Sedalia, 3, Albia, 4, Scott, Kan., 5, Pittsburgh, 6, YON YONSON: Falks, Boston, Mass., Aug. 17-22, ZIZ ZAG ALLEY: Uniontown, Pa., Aug. 18.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25-Indefinite.
ALBER (Edward F. Albee, prop.): Providence, R. I., indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., indefinite.
BELLWIS: Denver, Colo., indefinite.
BLUO THEATRE (P. F. Nash, mgr.): Philadelphia, Pa., indefinite.
BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18-Indefinite.
BUFFINGTON (Jas. E. McElroy, mgr.): Fall River, Mass., Aug. 18-Indefinite.
BUFFINGTON (Eugene Phelps, mgr.): New Bedford, Mass., May 25-Indefinite.
CASTLE SQUARE (W. B. Sherman, mgr.): Brantford, Ont., July 27-Indefinite.
CASTLE SQUARE (No. 2): Sydney, C. B., Aug. 10-22.
CASTLE SQUARE: Boston, Mass., indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal., indefinite.
CRIMPS PARK: Macon, Ga., indefinite.
DAVIS, OWEN: Rochester, N. Y., indefinite.
EARLE AND MARTELL'S AMERICAN (Ollie Mack, mgr.): Sioux City, Ia., Aug. 2-29.
FERRIS (Dick Ford, mgr.): St. Paul, Minn., indefinite.
FIELD'S: White Sulphur Springs, I. T., July 27-Indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15-Indefinite.
FRAWLEY, DANIEL (Leigh D. Bruckart, mgr.): Sydney, Australia, July 11-Sept. 11.
GEM THEATRE: Peak

HARRY VON TILZER.



Photo by L. D. Spillman, Detroit.

The above is an excellent likeness of Harry Von Tilzer, whose rise as a song writer and publisher has been almost phenomenal. Not many years ago Mr. Von Tilzer sold for a small sum his first song, which brought big returns to the publisher. He continued until he had supplied many publishers with song hits, for which he received but little. Realizing the value of his own compositions, he set about to publish his own songs, and at the present date is at the head of the Harry Von Tilzer Music Company, one of the most successful in the field. Mr. Von Tilzer has also written the score of a new musical comedy entitled *The Fisher Maiden*, which will be produced at the Chestnut Street Theatre, Philadelphia, Sept. 14, and will be seen in New York at a later date.

DOWN IN MUSIC ROW.

Eugene Ellsworth has signed a three years' contract to write exclusively for M. Witmark and Sons. Mr. Ellsworth has been very successful in the past, and his songs, "Cloud Faces in the Sky," "The Poo-Bah of Blackville Town," and "I'm Glad I Am Not Methusalem" are all popular. The first number he has placed with the Witmarks is a dainty story-song, entitled "Little Red Riding Hood," which will be ready for the public within a week.

Frederick V. Bowers is meeting with continued success with the Dockstader Minstrels. His new song, "Every Day is Sunshine When the Heart Beats True," is a positive success. Mr. Bowers' big song successes in the past have made him familiar to all audiences before he begins to sing, and he is always sure of a big reception.

Charles A. Prince and his orchestra are meeting with much favor. Besides playing for many select parties, his orchestra also has the reputation of making the best phonograph records on the market. In the past few weeks they have made many new records for the Columbia Phonograph Company.

There is a rumor down in Music Row that Hugo Marks will shortly occupy the position at the head of the professional department of the Windsor Music Company, recently vacated by Ed Rogers, who is now acting in the same capacity for the Von Tilzer Music Company.

Otto and John Heinzman are writing many numbers with Frank Tannehill, Jr., two of which are already published.

Adams and O'Dea have just written a splendid waltz song, entitled "Daisy Donohue," which, although only a week old, is causing a great deal of talk. The words are a little out of the ordinary and the melody is extremely catchy, and there is no reason why this song should not become extremely popular within a very few weeks.

The Whitney Warner Company, after a few months in the Clipper Building, found that they could not possibly get along with the amount of room afforded them there, and have located at 40 West Twenty-eighth Street, where they now occupy two floors. Their big "Blawatha" hit, in conjunction with several others, have taxed the capacity of their entire force.

When M. Witmark and Sons made a festive occasion of the dedication of their new building, Leo Feist, who is a close neighbor, displayed a flag from his building in honor of the occasion. The Witmarks appreciated this courtesy and display of good feeling as much, if not more, than any expression of good wishes given by many guests on that occasion.

Belle Gold made a favorable impression with Charles K. Harris' splendid song, "Always in the Way," while playing at Proctor's houses recently.

Jessie Bartlett Davis is captivating her numberless admirers at the Masonic Temple, Chicago, with the dainty ballad, "The Girl You Love."

Ed Leonard, of Haverly's Minstrels, is making a special feature of "The Man Up in the Moon," and is having an entire act written around this song, with beautiful moon and rippling water effects, which are creating a great sensation.

Nat M. Wills has not been paid \$10,000 a year as advertising agent for a breakfast food, nevertheless he is now rehearsing a song entitled "The Smile That Won't Come Off," with which he intends to bump the funny bone of thousands of people all over the country in *A Son of Rest*. This song was a happy idea of Standish and Silberberg, the well-known team of song writers, and they have fitted the catchy expression to irresistible music, which is calculated to circulate the indelible smile all over the audience.

The biggest hit in the novel and original act of Smith and Fuller is the instrumental conceit, "The Little Princess."

"Sadie Green," the waltz song, is a favorite at many Summer resorts.

Percy Walling, the eminent baritone, is making a great success singing "Always in the Way" and "I'm Wearing My Heart Away for You."

Parker and Woodree are doing the new coon-shouter song, "I Don't Want Nothin' But Sally."

Fay Templeton's song, "My Hindoo Belle," and William Gold's song, "The Maiden and the Jay," continue to be the hits of *The Runaways*, now playing at the Casino.

Sinclair and Covert have hit upon a new coon song success of which they are making a big feature. It is called "Coonville's Cullud Band."

A graceful serenade song is "Good-Morning, Glory," by Heelan and Helf. It is sung in the new production of *The Burgomaster* at the Great Northern Theatre, Chicago, with immense success.

It is of interest to many admirers of Manuel Klein, the talented young composer who wrote Mr. Pickwick, and who is at present working on important incidental music for E. H. Sothorn,

MUSIC PUBLISHERS.

"AN OPEN LETTER."

Owing to the many requests from the theatrical profession received direct and through the many publishers of this city for the new song, "Anona," Mr. Leo Feist wishes to state that Miss Mabel McKinley (Vivian Grey), the author and composer, is holding this song in reserve for her exclusive use, consequently the song cannot be used by others until Miss McKinley has filled her New York engagements.

Notwithstanding all reports to the contrary, Miss McKinley will positively fulfill all of her vaudeville engagements.

Mr. Feist is keeping a careful record of those who have applied for the song and will be more than pleased to send them a copy with orchestrations at the earliest possible moment.

Miss McKinley is meeting with unusual success with this song, and the press and public have been loud in their praise. Many of the critics pronounce this song an instantaneous hit. Those who write in for the song now will be placed on the list as the requests are received, and consequently will be the first to receive the song when the time comes.

All requests should be addressed to Leo Feist, 134 West 35th Street.

In answering these advertisements please mention THE MIRROR.

to hear that he has announced his engagement to Helen Kaplan, who is a sister of Yaabel Kaplan, the author of *The Queen of Laughter*, the new opera for *The Bostonians*.

Anna Davis is singing two beautiful songs, "In Loveland" and "In a Garden of Faded Flowers." Each of these songs call for a number of encores.

Allen May, the celebrated baritone, is using "Always in the Way" and "I'm Wearing My Heart Away for You."

The *Serenade*, Victor Herbert's opera, will, besides having an elaborate production in this country, be produced in Vienna next season. Otto Well, representative of the Witmark Music Library, has arranged with a prominent manager in Vienna, who will present the opera with an exceptional cast. While in Vienna Mr. Well also contracted for the above library an extended control of the American rights of the operas of Strauss, Suppe, Millocker, Genée and other famous foreign composers.

Lillian Shaw, with the Bowery Burlesquers, is singing with great success "I'm Takin' No Chances ob Missin' Mah Meals," a sarcastic coon song by Cogley and Book.

"Sally," the coon ballad by Laurent J. Tonelle, has made quite an impression with the profession. It is a song different from the general run of coon songs, and it probably will become popular.

E. A. Danaway is scoring big with "I'll Be Your Honey in the Springtime," a rollicking coon song.

George W. Jenkins, the wonderful tenor now touring with the West Minstrels, is singing Charles K. Harris' pathetic child song, and is creating a great sensation with it.

Watson's Orientals, who are singing the dashing military song, "Soldiers," have been drilled in some fine marching steps and evolutions danced to the rhythm of the refrain.

J. G. Davidson is singing two coon song winners, "I'm a Jonah Man" and "Trouble," by Davids and Meakin.

In the bid for popularity at the many attractive outdoor resorts in and around Chicago, "The Sun Dance" holds an easy place at the head of the list. The hands revel in it.

Charles Brown's new instrumental hit, "Bungalow," is commencing to be heard of, and will outrival his famous march, "Mobile France."

Florence Erie is another favorite comedienne who is singing the popular waltz song, "While the Moon Shines Bright."

Castleberry and McConnell got a lot of encores on Davids and Meakin's hard-luck song, "Trouble."

J. C. Barrett is singing the popular pickaninny song, "Stay in Your Own Back Yard," by Kennet and Udall.

Joseph Horitz, with Dumont's Minstrels, Philadelphia, is singing "Always in the Way" and "I'm Wearing My Heart Away for You." Kessner and Bennett, the celebrated song illustrators with Hyde's Blue Ribbon Company, are also using Charles K. Harris' latest pathetic ballad, "Always in the Way," also "I'm Wearing My Heart Away for You" and "In the Hills of Old Carolina."

Sol Bloom's manager of his Chicago office reports a most gratifying success for "The Boys in the Gallery for Mine." This tuneful waltz song is going as strong in the West as it is in the East, and the numerous singers who are featuring it on the road can't say enough in its favor. Among them are George and Ella Brennan, O'Leary and Clement, Marie Snowden, David Clifford, Smith and Ardo, Lyons and Byrnes, Edna May Whitcomb and others.

"Sally," the coon ballad published by Peerless Publishing Company, is one of the songs especially placed in *The Minister's Daughter*. It is sung by Maurice Haswell.

Kitty Rampone, who is singing at the band concerts in the parks in New York city, is creating a furore singing Charles K. Harris' new song, "Always in the Way."

There is probably no business in which there is a greater element of uncertainty than in the music publishing business. A song like "You, You, You," by E. H. Pondleton, for instance, which was discarded from *The Sultan of Sulu* because it was not suited to Templar Saxe's personality, has nevertheless somehow obtained a hold on the hearts of the public and is steadily and surely forging ahead to that height of popularity where it is played by the hurdy-gurdys and demanded from orchestras in restaurants. No one can explain how this song has "caught on"; it has not been pushed, in fact it received rather a setback through being taken out of the opera, but it is a good thing, and the public, with unerring judgment, has picked it up and is pushing it along.

Mulally and Bannon, the Irish comedians, are singing "Dennis O'Grady" and "Kate O'Toole," two fine and typical Irish songs.

Few who are looking for a really "cute" song, with plenty of originality about it, can resist "My Palm Leaf Maid," which is being sung almost everywhere in the West with remarkable success. The Burtinos, Herbert Avery, Doyle and Fields, Frank Schooley, the Prampins, Doyle and Avery, Howard and Evans, are singing this song with success.

Murray and Mack's Shooting the Chutes company is making a feature of Ed Leonard's great song, "The Man Up in the Moon," the solo being sung by Beatrice Gambles.

The song for which there is a steady demand, and which there is reason to believe will remain a standard love song for an indefinite period, is "There's Nobody Just Like You," by William H. Penn. More professional singers ask for this ballad than any other similar song at present making a bid for universal popularity. The great charm of the song is that both words and music appeal to everybody.

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In answering these advertisements please mention
THE MIRROR.

N. Lum, Thomas J. Quinn, Warren Conlan, and Cyril Young.

Harry C. Long, for the production and direction of Woodward and Burgess Under Two Flags, starring Jane Kennard, which will open in Brooklyn on Aug. 27. Rehearsals will begin on Aug. 17.

Thomas O'Hagan, by Ruth and Weber, for Across the Rockies.

William Beaumont, by Arthur C. Alston, for At the Old Cross Roads.

TELEGRAPHIC NEWS

CHICAGO.

Nearly All Theatres Are Open—Notes of New Productions—Breezy Chat.

(Special to The Mirror.)

CHICAGO, Aug. 17.

Three more theatres are open this week (McVicker's, Thirty-first Street and Hopkins), making a total of fifteen now consuming the dramatic patronage of Chicago. Cool, clear weather has stimulated business and, generally speaking, it has been excellent. The melodrama circle of outlying theatres is now in complete activity, and all downtown houses are open except the Elgin, La Salle and Olympic, though this is the last week of Dixey and Facing the Music, and after Saturday night Powers will be closed until Aug. 31, when Hearts Courageous, with Orrin Johnson, will open the new season.

Entering on its last month, Babes in Toyland is doing an immense summer business at the Grand Opera House. The cast remains the same, and the extravaganza runs on with great smoothness for such an elaborate production. The legal controversy over the authorship of Babes in Toyland started by an Evanston woman has a new "angle" in a suit for damages brought against her by Frederic Hanen.

Still turning people away at the Studebaker, where The Prince of Pilsen gives royal entertainment. John W. Ransome left the cast Saturday for his first vacation in over sixty weeks, during which he has played Wagner continuously. He is going to Lake George for a short rest, and Jess Dandy takes his place, beginning to-night. The Prince will be here until the last of the month, when George Ade's comedy, The County Chairman, will be produced. It has a "chorus" of thirty girls, though it is a drama.

McVicker's opened last Saturday night with Herbert Kelsey and Effie Shannon in Sherlock Holmes to a packed house.

The Burgomaster closed its engagement at the Great Northern Saturday with a week of packed houses. Under Southern Skies, managed by the author's husband, Harry Doel Parker, succeeded The Burgomaster last night, with Cecelia Clay, Burr Caruth, Ida Mule and Ed. R. Loring in the cast.

The closing days of The Tenderfoot at the Dearborn are causing a great congestion of Chicagoans at the Dearborn every day. George Killy's Elbow Room comedy, On the Bridge at Midnight, after a successful week at the Criterion is on at the Columbus, succeeding A Minister's Son. A gorgeous, new play in a bright, new house. A Minister's Son moved to the Bijou for this week.

Diplomacy opened the Thirty-first Street Stock Theatre Saturday night, with Elita Procter Otis and Maurice Fremont playing leads. The opening attraction at Hopkins is A Thoroughbred Tramp. Lincoln J. Carter's Alaska is on at his theatre, the Criterion, this week. Glickman's will open as an American stock next Sunday with The Still Alarm; the Marlowes Sept. 6. George E. Dell's A Little Outcast is on at The Academy this week.

Manager Fred Whitney was in the city last week and found rehearsals of his two When Johnny Comes Marching Home companies going ahead to his complete satisfaction under the direction of A. E. Root and James Francis, the stage manager. The Southern company will open at the Olympic in St. Louis Aug. 30, with Mr. Root in charge, and the Western company at Racine, Wis., about the same time, with C. E. Williams as manager. The principals include W. T. Carleton, Lucille Saunders and William H. Thompson. The others are Maurice Darcy, Hilliard Campbell, Algonzo Asplund, Walter H. Wheatley, Alta Yolo, George M. Devere, Helen Herndon, Florence Quinn, Gavin Dhu, Ena Spetalar, Frank Colton, Gertrude Vaughn, Inga Bell, Lena Harger, Ben Vernon and Nelson Riley. Miss Spitzler succeeds Miss Gifford, who married "Bob" Fitzsimmons. Alta Yolo is a California contralto, with Duss last season, and the wife of Gavin Dhu (tenor) of the Western company. Bailey Avenue will be ahead of the Southern company, and A. G. Delamater, Western. James W. Castle will be stage manager of the Western.

It looks as if William L. Roberts, author of Valley Forge, would place two Chicago successes to his credit this season—A Human Slave and On the Bridge at Midnight.

George Middleton and D. Stair have made a handsome theatre of the Columbus. They have spent thousands on the place and it is an ideal home of the wholesome dramas to be seen there. A Minister's Son (J. M. Stout, manager) proved a thoroughly good drama in character, full of the traditional heart interest. W. B. Patton won much praise and unlimited applause in the title role. The Columbus is the highest priced house of the "melodrama circuit" here, now owned entirely by Stair and Havlin interests, and I understand it will gradually take over the class of attractions which have been seen at the Great Northern, leaving that theatre open to a higher class.

R. L. Crescy and Englewood citizens opposed to Sunday performances are at loggerheads over the Marlowe Theatre, but Mr. Crescy says he will go ahead, having the law on his side, and present the attractions of the house Sundays as intended.

From oblivion to prima donna in a few weeks—that is a brief record of the stage career of Frances Merton, a Chicago girl. She was understudy for May de Souza, prima donna of The Tenderfoot, when Miss de Souza suddenly left the company. Though she had only a few hours' notice Miss Merton assumed the role and maintained it for two weeks in a thoroughly pleasing manner, though she never had had any experience before the footlights. She had been on concert tours in the Middle West, and had studied here in opera schools. The work of the novice was noticed by managers, and now she is going out as the prima donna of Fred Whitney's Western When Johnny Comes Marching Home company. Miss Merton is a prepossessing brunette, earnest, eager and ambitious.

Alice Marble, wife of Manager James H. Brown of the Alhambra, has been engaged for characters in the Glickman Stock.

The first "bargain" matinee (25 cents) of the season on the South Side took place Wednesday at the Columbus reditviva. A Minister's Son drew a good audience, and Manager F. C. Eberts felt very genial. He calls the Columbus the "safest in the country twenty exits."

Critics from all the leading dailies visited Manager Brown at the Alhambra last Sunday night to see A Human Slave. It is a labor-problem play. Notices were good.

Public interest in Checkers, Mr. Blossom's play, with Chicago's favorite race track and every day as its special attractions, is steadily increasing, and Business Manager Warren of McVicker's is expecting big business for the entire engagement. Cornelius Gardner, a New York newspaper man, friend of Kirk La Shelle, has bought a half interest in Checkers, and will come to Chicago with the play.

Col. William Lightfoot Vischer has left for New York to rehearse with the Men of Jintown company.

Much is heard from O. R. Thayer, his friends say, about a "find" or "discovery" he made in a Louisville stock company. She is to go out in the leading part of Sweet Clover (Thayer and Justice), now being rehearsed here. Beatrice Mackenzie, who became popular here as a prima donna at the Schiller, has left for New York to arrange for the new season.

The biggest kind of a hit was made by Shamus O'Brien (Shayton Lyceum bureau management) at the Academy, and seven weeks of one-night stands immediately were canceled and the time given to Stair and Havlin for city engagements. The play is by Lawrence Grattan, who plays the star part. His clever wife, Vale de Vernon, is his leading lady, and others in the company are Bartley Rice and Adelbert Knott. William Shen's fine acting as O'Finn was one of the hits of the production.

Miss Bennett has placed Lem Parker's two new plays, Little Alabama and A Quaker Wedding, with three companies—E. J. Hall

company, Payton Sisters Comedy company and Myrtle and Harter company. The Ensign with the Metropolitan Stock at Duluth, Knobe's Tennessee with Himmelstein Imperial Stock. Mr. Bennett also has placed Ed. Rice's Jim the Westerner and The Bachelor's Honeymoon.

The Beggar Prince Opera company left Chicago and opened last week in Ohio, with Clarence Parker as manager.

Julie and Elmer are here preparing The Thoroughbred Tramp and Sidetracked companies for tours.

George A. Beane, for years a favorite in Hoyt farces, and recently with the Peggy from Paris company, is in Chicago again.

J. J. Shubert, who will conduct the new Garrick (now Dearborn) after Sept. 1, is in town arranging with contractors for remodeling the theatre. It is expected to open late in October, and elaborate plans are said to have been made for it as a production theatre.

Over Niagara Falls (Rowland & Clifford's) is at the Alhambra this week.

Engagements for Ade's County Chairman: Charles Fisher, Earle Brown, Fred Bock, Godwin Dickerman, John Brown, W. P. Sweetman, Ed. Ward, Chapman, W. J. Gross, C. W. Macy, E. H. Phillips, Fred Stanley, Dallas Tyler, Christine Blessing, Rose Beaudet, Grace Fisher and Annie Buckley.

Claude Saunders, manager of Will Nankerville's Human Hearts company, has returned to Chicago. He has signed Forrest Cummings, brother of Ralph.

Harry Stubbs, for four seasons a favorite comedian in the Dearborn Stock, returned from the C. M. & St. P. Road's star fishing resort, Starr Lake, and went East.

Bennett has signed Hal Forrest for the Glickman Stock, Agnes Bruce Drew for the Avenue Stock, and Ernest Wilkes and Frederick Loomis for the Metropolitan Stock, Duluth.

Francis Courtney, manager for Melbourne McDowell, is here to engage a representative to produce his new play, A Captain of Navarre, in which McDowell will star. W. D. Eaton, formerly dramatic critic of the Chicago Times, is the author. He also wrote All the Rage and Iskander.

Sherlock Holmes at McVicker's will be followed by Sky Farm, Resurrection (Blanche Walsh), Chauncy Olcott, Way Down East, Checkers, Floradora and Bostonians (two weeks) in the order named. This fills the time until the middle of January.

Ned Harcourt and Ed. F. Clarke are to be in Pittsburgh and Gifford's Little Outcast company.

Companies are about to open in Chicago at a great rate these days to opening points. In Old Kentucky was one of them, making the jump from New York to St. Paul via the Lake Shore and St. Paul.

Marcus Mayer made a few calls here last week en route to "Frisco."

Jennie Epstein left for New York this week, saying she would remain in the East and join Ned Wayburn's forces.

Milt. Allen's Mississippi will open Sept. 15 at Spring Valley, Ill.

F. O. Rose, for many years with Paine's fireworks, will manage the Glickman stage.

OTIS L. COLEMAN.

BOSTON.

The Hub's Theatrical Season Begins and Promises Well—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Aug. 17.

At the Castle Square Theatre this evening a splendid welcome was accorded J. H. Gilmour, who returned after a lapse of several seasons to entertain his many admirers in this city. The play chosen to mark his return was Jim the Penman, and as James Ralston Mr. Gilmour scored a triumph. The role is one which fits him superbly, and the support given by the regular members of the Castle Square Stock company was of character indicating many of the current fondness for the leading man, as well as the week and of days gone by. Isabelle Fletcher played Mrs. Ralston and Alice Ricker Agnes Ralston. Aristocracy is underlined for the week following.

Howard Hall, who last year opened the season at the Grand Opera House with The Man Who Dared, came back to Boston this evening with the same play, which he has found sufficiently profitable for another season's run. This time he appeared at Music Hall, and as usual the scene in which the cage of lions figures was one of the most sensational of a series of exciting episodes.

Beware of Men was produced at the Grand Opera House to-night, the performance being especially noteworthy because the author is a Boston man, Fitzgerald Murphy. The scenery was strikingly effective and the cast was one of general excellence.

Peggy from Paris has only two weeks more to run, and then will come the merry and tuneful musical comedy, Prince of Pilsen, which everybody was whistling and singing and lauding last Summer.

There will be at least one more local theatre opening this month. The Rector's Garden, a new piece written especially for Robert Edson, will be presented for the first time on any stage, under direction of Henry B. Harris, at the Hollis Street Theatre on Aug. 31, and it already is anticipated that in this play this popular young star will have a worthy successor to Soldiers of Fortune.

If the reconstruction plans at the Park Theatre go through on schedule time, as it is now thought they will, that house will be opened on Sept. 5 by the Four Cohans.

This afternoon's matinee performance marked the formal opening of the New Hub Theatre, at the corner of Washington and Dover streets. Elmer E. Vance's The Limited Mail was the attraction, aside from the natural curiosity which prevailed to observe what transformations had been effected during the past few months by Messrs. Stair and Wilbur. The seating capacity now is about 1,400. A handsome new drop curtain has been hung, and the stage equipment has been elaborated. Clair M. Pater is house manager, and melodrama will rule, the next attraction being Slaves of the Mine.

Next Monday the Boston will start in with a big Lieber revival of The Christian, with Clara Blundick in the role of Glory Quayle. Many members of the original cast are assigned to this season's role.

York State Folks, which recently closed the season at the Majestic, will open another season there on Saturday evening. The same elaborate scenic production is promised.

Frank Darling, the musical director, is now in Boston conducting rehearsals for the opening of The Yankee Consul at the Tremont Theatre.

Robert W. Graham, for several years engaged in the drug business in Boston, has abandoned that trade and has joined the Chester De Vonde Stock company as light comedian.

Edmund Burroughs, who last season played Tim, the tanner, in The County Fair, is due in Boston about Sept. 3 on the Ierwin.

Jay Hunt has been an active figure theatrically the past week. Apart from preparing for the opening of the season at the Bowdoin Square Theatre, he has been of material aid to his brother, Phil Hunt, in producing Down by the Sea at the Boston Music Hall. His daughter, Charlotte Hunt, is now in Asheville, N. C., and will return in about three weeks to take up her work at the Bowdoin Square Theatre.

The Board of Aldermen has caused more or less commotion because its members adjourned for the Summer without granting any theatre licenses for the approaching season, with the exception of Keith's Theatre. Chairman Doyle says that all will get their licenses in due time, and scuts the rumor that the said licenses have been held up for commercial motives by the aldermanic board. Sept. 14 is the day of the next meeting, by which time things theatrical are expected to be in full blast.

Eugene Tompkins' yacht Idalia has been chartered by Philip Armour, of Chicago, and will be used for cruising along the New England coast. Little Lolita Armour, the famous patient of Dr. Lorenz, will be the special guest aboard, and she

is expected to gain rapidly in convalescence while on the water.

The season at the Bowdoin Square Theatre opened this afternoon with a production of The Counterfeiter, by Manager Lothrop's company of popular players, including Willard Blackmore, E. D. Denison, Lawrence Merton, Marlon Sawtelle, Carl Fey, J. Butler Haviland, Wilmer Walters, D. L. Gaylord, Corinne Cantwell, and Florence Hale.

Musical productions will figure conspicuously in the programme at the Colonial Theatre the coming season, as it is expected that The Silver Slipper, which opens here on Sept. 14, will set the pace in good style.

Helen Hale returned to the cast of Peggy from Paris to-night.

John E. Henshaw and May Ten Brock are at their country home in Nahob's Neck, Plymouth, for two weeks.

William D. Andrea, the old Museum's last manager, has returned to town for the dramatic season. He has been spending the Summer at Hull, but came to Boston every day to look after the work of transforming the Park Theatre.

Dr. George E. Lothrop, of the Bowdoin Square and the Howard, is due to arrive home from abroad this week.

The Colonial Theatre gets the Irving engagement of two weeks late in November or early in December.

Suzette Wiley, who has closed her engagement at the Castle Square Theatre, will star this season in a new play, One Night in June.

Louis Masson, who claims Boston as his home, will be with Mary Mannering this season.

Joseph Jefferson, accompanied by ex-President Cleveland, passed through Boston one day last week, en route to the fishing resorts of Maine.

JAY BENTON.

PHILADELPHIA.

Openings, Plays and Productions in the Quaker City.

(Special to The Mirror.)

PHILADELPHIA, Aug. 17.

The terrible accident at the Philadelphia Baseball Park on Aug. 8, caused by an overhanging balcony, by which, according to official reports, up to date 247 people were injured, twelve fatally (with a likelihood of increase) and many crippled for life, is causing a great sensation. The beneficial effect of this accident, though a great calamity, may result in good, as the proprietors of theatres and all places where large gatherings congregate are now giving attention and strengthening their properties. The Director of Public Safety this week, aided by our building inspectors, will give every place of amusement a thorough inspection.

The cool weather has caused an early opening of the dramatic season, four theatres entering the list this week.

At the Auditorium, The Girl and the Judge inaugurated its season on Aug. 15, remaining for this week to crowded houses. Eleanor Montell with a strong supporting company giving a delightful performance. Lottie Williams in Only a Shop Girl 24. Murray and Mack, A Night on Broadway, 31. The Beauty Doctor, with Marie Hittan, Sept. 7.

The National opened Aug. 15 with Charles H. Yale's Devil's Auction. It is a great improvement on former seasons, its many new novelties, pretty scenery and handsome chorus warranting the large patronage and liberal applause. For Her Children's Sake Aug. 24.

The Bijou Theatre Stock company will close the dramatic season Sept. 15, and Mr. Keith will return to his original policy of continuous vaudeville Sept. 7 for the season. The change was predicted some time ago in THE MIRROR, and a wise move it is. Too Much Johnson, the programme for this week, is cleverly acted and highly appreciated. The Magistrate underlined for Aug. 24.

The Star Theatre, as a Stair and Havlin combination house, began its season on Aug. 15 with Barney Gilmour in Kidnapped in New York, remaining for the week to excellent patronage. The Little Church Around the Corner Aug. 24.

The Park Theatre opened to-night with Miss Bob White, with Dorothy Hunting in the title role, and attracted a good house. Nat M. Willis in A Son of Rest booked to follow.

Promised openings are: The Empire Theatre, Aug. 20, with Charles A. Loder in A Funny Side of Life, to be followed 24 with The Girl and the Judge; the Standard Theatre, with Darcy and Speck's Stock, Aug. 22, with Between Love and Duty; the Girard Avenue Theatre (changing from stock to a combination house), with Andrew Robson in Richard Carvel, Aug. 22; the Columbia Theatre, with Carrie Radcliffe's Stock, Aug. 29; the Grand Opera House, with The Pride of Jennico, Aug. 31; the People's Theatre, with The Winning Hand, Aug. 24; the Kensington Theatre, with McGill and Shipman's Stock, in For Home and Honor, Aug. 31; the Chestnut Street Opera House, with The Sultan of Sulu, Sept. 5; the Garrick Theatre, with A Fool and His Money, Sept. 7; the Broad Street Theatre, with The Girl from Dixie, Sept. 14; the Chestnut Street Theatre, with The Fisher Maiden, Sept. 14.

Dumont's Minstrels at their cozy Eleventh Street Opera House will be at home Aug. 29 with a matinee entertainment. The house has been refurbished throughout and presents an attractive appearance.

The season of the new stock company at Forepaugh's Theatre, under the sole control of Miller and Kaufman, was inaugurated with a matinee Aug. 15. The house was crowded to the doors. The favorites appeared in The Moth and the Flame, The Derby Winner Aug. 24.

At the parks the attractions are unchanged except Willow Grove, where the British Guards Band hold sway for a week. Paine's Last Days of Pompeii is at Woodside for two weeks.

John B. Willis' Musical Comedy company, aided by vaudeville talent, remains at the Iron Pier, Cape May, to good patronage. At Sewall's Point week of Aug. 17, West and Lewis, Koppe, Dawson and Booth, melody, mimic and facial art, were the attraction.

S. FERNBERGER.

PITTSBURGH.

The Empire Opens—Hyde and Behman's New Theatre.

(Special to The Mirror.)

PITTSBURGH, Aug. 17.

Our cozy up-town playhouse, the Empire, opened its season last Saturday night with filled balconies and a small gathering down stairs. The play was The Fisherman's Daughter, and it is one of the numerous inconsistent comedy-dramas to be seen nowadays. Hilda Thomas and Lou Hill, however, both made great hits in their parts. The former is a hard worker as the heroine, while the latter is a droll and original comedian whose work stood out pre-eminent and kept a continual grin upon the faces of the audience. Alfred H. Hastings and F. E. Cooke merit special mention for their good portrayals of old seafaring men. The balance of the cast was only ordinary. As to the house, it presented a very attractive appearance. It has been thoroughly renovated during its closed period, and the outlook for its season is very auspicious. The orchestra of seven pieces has new life in it, which makes a decided improvement over the one of last season. The Irish Pawnbrokers follow.

The customary large audience was present to-night at Duquesne Garden, where La Mascotte is the pleasing bill. Mary Carrington sings the role of Bettine in her usual charming way, while Margaret Robinson, Josephine Bartlett, John Raffael, William Stephens, John J. Martin and William Corliss lend good support. Last week William Stephens, who succeeded Harry Davies as tenor, made an excellent impression, and Harry Carrington added much to her established high reputation. Fra Diavolo is the next opera to be produced.

The Bijou holds a house to-night with a very few vacant seats, where one of the prime favorites of the season, Across the Pacific, is the attraction. Harry Clay Hanley as Willie Live is

ANNIE SUTHERLAND.



Photo by Windisch, Chicago.

Annie Sutherland returned to town last week from the West, where she appeared with her customary success as leading woman in a number of important stock company productions. Almost immediately after her arrival she was secured to play a special engagement with the company at the Teck Theatre, Buffalo, and on Thursday she left for that city to open last evening, Aug. 17. After her term in Buffalo Miss Sutherland will return to New York to make arrangements for the coming regular season, her plans having not yet been settled.

Alert with his camera, scoring his usual hit. The supporting company is a good one, among which are Harry W. Fenwick, Frederic Brimonde, D. E. Hanlon, "Chinese" Johnnie Williams, Augusta Gill, Kittie Wolf, and Frances Desmond. He is again seen as Neil Hamilton, which she plays with the same ease and vim that won her much favor last season. The production is well mounted. Child slaves of New York is underlined.

Weber's Dainty Duchess Burlesquers was last week's bill at Harry Williams' Academy, and Harry Williams, Jr., Imperial Burlesquers is this week's attraction.

On last Tuesday, at noon, the corner stone of the Nixon Theatre was laid with appropriate exercises. The new house is to be completed by Nov. 1, and opens on the following day with Francis Wilson in Erinale.

The parks, where band concerts and vaudeville entertainments are offered, are all doing large business. This city will add several more professional vaudeville teams to the ranks of the theatrical artists as a result of the amateur night performances in Oakland and Southern parks.

Hyde and Behman signed a document on last Monday for the construction of a handsome new playhouse, work on which is to be commenced at once, and is to be completed by next July. The work will be done by William Miller & Sons, of this city, and from the plans of the architects, Dodge & Richardson, of New York City, the new playhouse will be one of the finest in this city. The policy of the theatre has not been determined upon. The site of this new theatre is at Sixth street and Duquesne Way, which is right in the heart of the business and theatre section of the city.

The Empire will be under the same direction as last season, with E. J. McCullough, manager, and his brother, Dan McCullough, business manager and treasurer. B. T. Cullen is the advertising agent, and W. H. McCaskey is assistant treasurer.

ALBERT S. L. HEWES.

ST. LOUIS.

The Cool Spell Stimulates the Theatre and the Theatregoer.

(Special to The Mirror.)

ST. LOUIS, Aug. 17.

The cool spell was a fortunate thing for the downtown houses last week, and still they only did a meagre business. The gardens are still the popular places of amusement and will be until the Summer months are past. It's a hard thing to rush the season either way.

Delmar Garden pleased its patrons last week with Pousse Cafe and Couturier's Band, both of which went well. This week the band offers a special programme and the comedy company is seen in Heller Skelter, which is presented with apologies to The Great Ruby and Lord and Lady Algy. It is the same sort of an attraction that has held the boards at Delmar most of the season. Catherine Linyard is heard as the prima donna this week and for the balance of the season. Miss Linyard, who is spending her vacation here, appeared with the Delmar company for a week during the illness of Miss Gallick earlier in the season and scored decisively.

The best entertainment yet offered at Suburban Park this season, and in fact one of the best entertainments seen in St. Louis in many weeks, filled that resort every night. War and Peace, the musical entertainment, was constructed by Mr. Innes, introducing the best of the soloists who assisted in the rendition of the work were received with the greatest kindness, and the work of the large chorus, of a hundred or more singers, was entirely satisfactory. In addition there was the music of the Innes Band. The production is succeeded by vaudeville this week.

Lawrence Hanley was given a benefit Friday afternoon and evening at Koerner's Garden. The Player, one of Hanley's successes, was revived. He was supported by Victoria Bateman and the company at Koerner's. The trial scene of The Merchant of Venice was also presented, with Hanley as Shylock and Miss Bateman as Portia. Monte Cristo is the current bill, with Hanley as Dantes and Miss Bateman as Mercedes. The Grand Opera House had its opening Sunday afternoon, beginning with one of the favorite musical comedies of last season, The Irish Pawnbrokers. The company presenting this hilarious work is headed by McCabe and Mack and Mazie Trumbull, who are experts in their chosen field. The Irish Pawnbrokers has shown sufficient vitality in its conception to hold its own one season after another, and though the lines have been rewritten for this year's production the form of the fun is about the same. Johnny Shedy, who made such a great success last season as manager, is retained at the head of the Grand by Mr. Havlin. Under Southern Skies underlined.

At the Imperial Theatre, The Heart of the Ozarks is followed this week by The Buffalo Mystery. This play was suggested for stage use by the Burdick tragedy.

The second of the offerings at the New Crawford Theatre was put on Sunday afternoon, The Village Parson being the name of the play. The piece has passed the experimental stage, and has been given a warm reception wherever presented. Last week, The Volunteer won general appreciation at Crawford's. Spotless Town next week.

Last week Havlin's presented A Millionaire Tramp, followed this week by Nobody's Claim.

The Bon Ton Burlesquers returned to the Standard this week in a new programme. The Bon Tons in Sunny Spain and The Lady Killer

are the extravaganza being offered. Dorothy Drew, the Musical Johnstones, Williams and Alene, the Empire City Quartet, and Hughes and Hazelton are on the bill. J. A. Norton.

WASHINGTON.

Notes of the Season at the National Capital—Theatre Chat.

(Special to The Mirror.)

WASHINGTON, Aug. 17.

The Academy of Music is in its third week, continuing the successful opening weeks of Pennsylvania, Aug. 3, and The Prince of Intestines, Aug. 10 (with Walter Pendergast). The great White Diamond to night attracted a big opening audience. The acting company is an excellent one, and the play, always a favorite, is sure to repeat former successful weeks. A Ragged Hero follows.

The season at Kerman's Lyceum Theatre began Monday, Aug. 10, with the Utopians, and the opening week was brilliant with results. This week The Oriental Bardsmen. The Kentucky Belles is the attraction for the week of Aug. 24. Arizona is the opening announcement at the Lafayette Square Opera House for the season's commencement, Aug. 24. Eugene Blair in Zaza will follow. This engagement inaugurates Miss Blair's starring season, which will be again under the direction of the Columbia or of the New National Theatres have not yet been decided upon.

Chase's Theatre opens Sept. 14. W. C. Reeve will resume his former position as treasurer after a three-year's stay at Chase's Baltimore Theatre. The Knicker Quartette concerts for the coming season have been arranged for five Fridays: Nov. 20, Dec. 18, Jan. 18, Feb. 5 and Feb. 26, concluding earlier than usual, as the quartette sails for Europe March 1. The concerts will probably be given at night instead of as formerly in the afternoon. The Quartette has several business connections with the Boston Symphony Orchestra.

John W. Lyons, formerly treasurer of the Academy of Music, who succeeded W. T. Fowler as local manager upon the latter's death in mid-winter, has been re-engaged to direct the house by Manager E. D. Stair for another year. Edward W. Egbert is treasurer, with Arthur McFadden as assistant. The other new officials are Charles M. Wright, orchestra leader; J. R. Boyer, advertising agent; F. H. White, stage director, and Frank Kane, head usher.

JOHN T. WARREN.

CINCINNATI.

Another Week Will Find the Season in Full Blast.

(Special to The Mirror.)

CINCINNATI, Aug. 17.

On every hand evidences of the opening season can be seen, and in a few more days all our theatres will be open and the season be on in full force much earlier than usual.

Shamus O'Brien opened at Heck's for the second week of the season yesterday to two big audiences. Lawrence Gratton, who became quite a favorite locally during a brief engagement with the Pike Stock company, won deserved praise in the title role, and will be Vernon as a hand some and satisfying heroine.

The Klitties Band is drawing large and enthusiastic audiences to Chester Park, and numerous other attractions win good patronage at the other Summer parks.

The Walnut will open Aug. 23 with Zig Zag Alley, which was also the opening bill last year. The Columbia will begin its season the same day, and Robinson's a week after. King Dodo, with Richard Golden in the title role, will open the season at the Grand Sept. 7, that being the last of the local houses to open. H. A. SUTTON.

BALTIMORE.

Summer Amusements Suffer from Cool Weather—The Theatres.

(Special to The Mirror.)

BALTIMORE, Aug. 17.

The King of Detectives is this week's attraction at the Holiday Street Theatre. The drama is of the highly sensational type, abounding in thrilling incidents, and is presented by a competent company.

The Utopians present an up-to-date vaudeville bill at Kerman's Monumental Theatre. Manager James L. Kerman is rushing work on his new theatre, the Maryland and the Auditorium, and he proposes to have them finished in time for the winter season.

The Royal Artillery Band of Italy, made up of sixty pieces, is giving concerts at River View Park. A vaudeville bill of considerable merit is presented at Electric Park, though owing to the cool and inclement weather all the suburban resorts have suffered in patronage.

HAROLD RUTLEDGE.

DEATH OF ROSINA STOLTZ.

Rosina Stoltz, who in the early part of the last century was one of the most popular sopranos on the French grand opera stage, died in Paris last week at the age of ninety years.

Madame Stoltz was born in Spain of French parentage. She was taken by her mother to Paris, and there, when a child, she became the protegee of the Duchesse de Berry, who paid for her musical education at the Conservatoire. She began her public career as a concert singer, and in 1824 she made her first appearance at the Paris Opera. She made many successes in the standard operatic repertoire, but her great triumph came to her in La Favorita, which was written especially for her by Donizetti.

In 1847 she suffered an artistic defeat that almost put a period to her career. She appeared in a new opera that was a decided failure, and, to make matters worse, her voice was in very bad condition. Paris hissed her. She left the city of her many successes, and for nine years she traveled over Europe, singing in concerts. When she returned to Paris in 1856 she was invited to appear at the Opera, and though she had vowed never to sing there again she accepted the invitation and sang one performance. Paris received her rapturously. She retired then, content and happy.

Madame Stoltz was married three times, and had one son, Baron Charles Kirchendorf, to whom she was devoted. He died a year ago, and the mother never recovered from her grief over her loss.

A FUNNY SIDE OF LIFE.

Charles A. Loder opened his first starring tour under the management of Butterfield and Bromilow in the musical comedy, A Funny Side of Life, at the Camden Theatre, Camden, N. J., on Saturday night, Aug. 15. The house was crowded and the comedy is said to have pleased. Scenery, costumes and all trick properties are new for the production and twelve show girls are a feature. Like all farces, there is very little plot, but consistent ideas are used to introduce the many specialties and ensemble numbers. Mr. Loder made a big personal hit with his songs. "It Was the Dutch," "The Boogie Man," "I Am Satisfied With Life" and "Dolly Dimple," responding to many encores. He received several floral offerings from a large delegation of Reading friends who were present. The cast follows:

O. O. O'Brien Edward J. Morris
Anthony Black Al Edwards
Kenny Fay Phil Russell
J. Ketchum Ed Howard
Hugh Holden Harry Whiting
Will Letgo James Harmon
N. Dowdell George Addison
B. Wise Louis Volky
Fuller Gas Henry Poll
F. Hutch A. K. Nine
Annetta Fay Edna Murrill
Julie Rangle Ruby Lytton
Belle Fone Charles A. Loder
Mrs. Dimple
Helma Bickel

THE LONDON STAGE.

Bourchier and the Critics. The Dickens Drama Again Notes.

(Special Correspondence of The Mirror.)

LONDON, Aug. 8.

In my last it was my duty to inform Missions readers that a very dismal week had just been made more so by Manager Arthur Bourchier's production of a new one-act drama, adapted by himself from a French adaptation of a gruesome narrative by your horror-loving citizen, Edgar Allan Poe. Acting, doubtless, on the basis of a somewhat principle, Bourchier entitled his play The Soothing System, and all the critics, far from being soothed, administered to the usually bitter Bourchier much critical rapine. As you know, even I too, I hope, the unkindest of critics, had severely to reprimand with my friend Arthur, pointing out as I did so that terrible madness, homicidal or otherwise, is not a subject for stage treatment, except when treated as, for example, Shakespeare's Hamlet, or King Lear, which, to my thinking, is the greatest tragedy on earth.

And now I have to report that, after I last had the pleasure of mailing you, the said Bourchier, apparently stung to the quick by the remarks upon the bad taste and worse art displayed in his dramatic handling, burst forth into epistolary rage, and sent around the press a circular letter which it was better for him to have never penned (or typed, as the case may be). In this wild epistle the hitherto unlettered Bourchier held forth in the following strange manner:

"So violently have I been attacked by the press with regard to the one-act play entitled The Soothing System, which now precedes The Fish's Move at this theatre, that I would ask you to extend to me the courtesy of your columns so that the public may hear my side of the question. It is not fair—not even correct—to describe the play as a gruesome outrage, for it has the conventional happy ending. That there are thrilling moments I am proud to admit—I am ashamed for presenting a play on an off night. Very well, do I understand we are not to have thick Helder in The Light that Failed, or The Two Orphans (which contains a cripple and a blind girl), or Ophelia, or King Lear, or Caliban, or Quasimodo, or a Coupeau in Brink. Another point: I read with astonishment that if a play is treated at all, it should be approached from a comic point of view. Ah, how these learned gentlemen praised the Polite Lunatic in The Belle of New York."

"No, sir, it is evident to me that to be a 'press pet' one must eschew four things: viz. 1. Not to endeavor to successfully manage a London West End theatre."

"2. Not to attempt to faithfully depict life as it is."

"3. Never to dare to write one's own plays, and"

"4. Most certainly never stand by a dramatic author when he claims one's protection from the personality of any critic."

In reference to this volcanic outburst I have to speak out as follows: 1. Bourchier was not "violently attacked," for nearly every critic treated The Soothing System after the fashion in which the phantom of Hamlet senior gazed on Horatio and company—namely, more in sorrow than in anger. 2. Bourchier putting in King Lear, Caliban, etc., as evidences of similar treatment of what he keeps calling malady upon the stage is a welcome proof (to me at least) that even in his wrath his sense of humor has not deserted him, and finally (as far as I am concerned) his remarks as to "press pets" are purely to say the least of them, and his reference to his recent brush with the Times critic over Henry Arthur Jones' play, Whitewashing Julia, is like "the flowers that bloom in the Spring, tra-la"—nothing to do with the case. It was purely a personal matter between Arthur Jones and Critic Walkley, and the only person who came out ridiculously in the matter was the Times manager, who in consequence got loftily upon his hind legs and issued a ukase that henceforth the Times' critic should insist on paying ten and sixpence apiece for his first night seats.

No! If friend Bourchier, who has always been one of the most popular of actor-managers even as his accomplished wife, Violet Vanbrugh, is one of the most popular ladies on and off the stage, thinks good, easy Arthur—thus to get an advertisement for his play, he is even more foolish than his play is. At the moment of mailing the correspondence is still raging concerning this unsoothing Soothing System.

This being Bank Holiday week, we have had plenty of shows to attend to, but there have been no notable successes, and only one or two of the suburban sort.

The one West End feature was Emily, which was a new adaptation by T. Gideon Warren and Ben Landeck of Dickens' most adapted "David Copperfield." Gid and Ben have done their work in a workmanlike fashion, giving the best stage version of the story that has been seen on the metropolitan stage since the late Andrew Halliday's dramatics about thirty years ago at that once famous old playhouse, the Olympic, which was now a mission hall for ex-convicts. Emily was produced at the Adelphi last Saturday night, when it received, and has received all the week, the warmest of welcomes. It was not only (as I have said) well constructed, presenting all the principal points of the Peggotty and the Micawber family episodes, but it was also excellently acted. Yea, despite the more high-toned critics have loftily sniffed at it, forsooth; some because it was not as good as Dickens' story (as if any one ever thought it could be), and some because they regard Dickens as a low, clumsy and no-class writer, which of course only proves that the poor sniffers are all blithering idiots who really ought to be put in some home.

Dear old Dan Peggotty was splendidly played by Charles Cartwright, who is certainly the best Daniel we have had since the late Sam Emery, father of that fine actress Winifred Emery; Frank Cooper was a picturesque and pathetic Ham; Ben Webster a strong and incisive Steerforth; Nancy Price a powerful Rosa Dartle; Robb Harwood an excellent Uriah Heep; Thomas a fine, broad and Royal Trovood; Maude Banks sweet Agnes; and Harry Nicholls a good, droll Micawber. The heroine, Little Emily, was acted with great charm and tenderness by your sweet citizeness, Madge Lessing, who indeed looked as "pretty as a picture," and Mrs. Gummidge was excellently impersonated by Caroline Ewell, who played the same part in the Olympic version thirty years ago, when she was only in her teens. Yea, despite the sneerings of the Superficial "critic," Emily should do well at the Adelphi, where the lately shut out Savoy Opera company will be housed in November. Managers Greet and Englebach will happily start these Savoyards there with A Princess of Kensington (which presently resumes touring) and will then follow with a new play.

The other three were all of a suburban kind. The first was a strange, fitful musical drama entitled Genevieve. It has been written by Howard C. Cleaver and composed by Professor Rovigo, and was produced for the first time in a complete form at the Grand Theatre, Fulham, which is on the Middlesex bank of the Thames facing Putney and a few yards from the ancient and wonderful palace of the Bishop of London. Genevieve has a peculiar story of the old-fashioned Bohemian Girl type. By this may I guess that its plot was conventional. Still it afforded good acting and singing scope for Eva Savary (a clever all-round artist) in the name part; for Harry Frankiss as the hero, Hugo; Edward Clode as an innkeeper (with a fine drinking song that is one of the best things in the piece), and for Broughton Black as a comic Irish servant-wandering in Bohemia—which, as you will remember, Shakespeare said, in the ignorance of his heart and in the Winter's Tale, had a sea coast.

I regret to have to announce the death of two men thoroughly well known and highly respected in the best theatrical circles—namely, Richard Barker, the stage manager, who was nearly seventy, and Phil May, the great black and white artist, who was barely forty. At the moment of mailing I learn the following news: J. M. Barrie has just renamed his

new play for Charles Frohman to star John Hare in at Wyndham's. It was lately called Little Mary; it is now called The Stormy Petrel.

The biggest of variety folk have just joined the committee for the farewell luncheon to be given to Vera Tilly on Aug. 25 before she starts for America. Dan Leno (after whom the King sent to inquire this week) is rather better to-day.

Lewis Waller, who is resting, will start his season at the Imperial (Mrs. Langtry's lovely theatre) on Nov. 2, which is Lewis' birthday. He will follow with a production of Ray Blau and then with a revival of Romeo and Juliet. Lady Bannock has just written another play. It is an adaptation of the old German submarine legend, Undine. There are rumors around that the London County Council requisitions for altering the theatre may delay Arthur Collins' reopening of Drury Lane Theatre with Cecil Raleigh's new play, Flood Tide. But from what I learn while on the verge of posting this epistle, Undine is still as Shakespeare always said, the "peaked field of tongues," and they are all lying tongues. At the moment of mailing Collins is calm!

GAWAIN.

DRAMATIC DAY AT THE LEAGUE.

Lucinda Shannon provided a good programme for the Dramatic Day at the League yesterday (Tuesday) afternoon. The opening number was a well executed piano solo by Sara Ainsworth. Two songs, "Daughter of Sevilla" and "Gone Your Fanning," were rendered in an effective style by Jennie Winston, and Alfred Baron's violin numbers were given a warm reception. Edith Mortimer of The Christian company, sang The Message, and For All Eternity, with rare clarity of mind and good interpretation. T. R. Aldrich's Poetical Frolics—was read by Maude Reppier with intelligence and grace. For an encore she gave "Mr. Dooley Explains Golf," while Maude Ferguson recited "Old Fashioned Roses," "The King's Daughter," and "The Little Gossip." She replied to a vociferous offering with the little song, Baby Bye. Jennie Winston closed the programme with the comic song, Mr. Hittches. All the accompaniments were artistically played by Grace Ainsworth, while Louise Studwell proved herself a graceful and hospitable hostess. The usual pleasant social meeting will be held next Monday.

FRED NIBLO'S NEW THEATRE.

Fred Niblo, who has come rapidly forward during the past three years as a theatrical manager, announced last week that he has almost completed arrangements for erecting a new theatre, to be called Niblo's Garden, in the vicinity of the Central Park Plaza. He is backed by a syndicate, and all plans have been made except that a decision has not been reached as to which one of two sites will be purchased.

Mr. Niblo says that the plans have been drawn for a playhouse to cost \$450,000, that will have a seating capacity of a trifle more than two thousand. The main entrance will be so fashioned that carriages may be driven under cover to the doors of the auditorium, and many other original devices will be employed in constructing the building.

Mr. Niblo says that he is a descendant of the owner of the old Niblo's Garden, he wishes to perpetuate that name by giving it to the new playhouse. It is planned to have the building ready for occupancy in the Autumn of 1904.

A NEW FIRM.

Kingsbury and Welty's new musical comedy company, presenting The Chaperones, began its season at Asbury Park, N. J., on Aug. 13, and scored a pronounced success. The organization has proceeded seaward on a long tour. This opening marks the advent of a new firm of managers who individually have long been well and favorably known in the theatrical world. George H. Kingsbury, the senior member, resigned last Spring his position as business manager for Colonel Henry W. Savage, which he had held for eight years.

INSPECT THEIR NEW THEATRE.

Weber and Fields last week visited Boston for the purpose of inspecting their new Globe Theatre, which will be opened by James K. Hackett on Sept. 12. A point unique in theatre construction in the new house is the auditorium, which, from the proscenium arch, back to the line of the balcony, is like a huge tube. From the balcony line it flanges back to a curved rear wall. The form is not unlike the old-time speaking trumpets, and it would seem as if the theatre will have really marvelous acoustic properties.

OBITUARY.

Henry A. Dunn, formerly a member of the Harcourt Comedians and Moulton company, and last season a member of the Katzenjammer Kids company, died at his home in Chelsea, Mass., on Aug. 11, aged twenty-seven years. He leaves a widow and one child. The funeral services were held at Chelsea on Aug. 13, and the remains were buried in Woodlawn Cemetery, Everett, Mass.

Mrs. Mary J. Waller, mother of John E. Waller, of Waller and Magill, died in Brooklyn Aug. 18, after a lingering illness of thirteen months, with a complication of diseases.

Mabel Mansfield, a variety actress, died in Baltimore on Aug. 16. The case was reported to the Actors' Fund, and that society will make arrangements for the burial.

Mrs. Elizabeth Brady, mother of the Busby Brothers, managers of the opera houses at Quincy, Ill., and Marshalltown, Ia., died at Marshalltown on Aug. 10.

Orrin Burton, a trapeze performer, with Campbell Brothers' Circus, was killed by a fall at Ellensburg, Wash., on Aug. 7. The body was taken to Lamar, Mo., for burial.

Charles W. Holmes, for the past four years assistant treasurer of the Farwell Opera House at Rockland, Me., was drowned near that place on Aug. 8 through the blowing up of a munition launch.

May Donahue, recently a member of the A Runaway girl company, died at her home at Yellow Springs, O., on Aug. 7.

Mrs. Christopher C. Shelby, wife of the old magellan and showman, of Paterson, N. J., killed herself in that city on Aug. 13.

MATTERS OF FACT.

The Metropolitan Publishing Company of New York has issued a first edition of 20,000 copies of "He Would Be an Actor," 250 pages of humor that has been called the funniest story of stage life ever written. The author, a humorist, has a host of professional friends, and this book bids fair to sell out the first edition very rapidly.

In spite of rumors, Charles D. Herman will not star this year, but is at liberty for the entire season. Mr. Herman's address is the Actors' Society.

Low estimates and a specialty of mechanical scenes for melodramas is what Charles E. Boss offers in the scenic line. His announcement in another column gives full details.

The Buffalo Tragedy, in four acts, which is booked in the first week of the season, has limited open time available. A number of vacancies exist in this company, and both men and women's parts are available for clever people.

Few stock actresses can point to a record of greater success than that of Blanche Seymour, who has been playing ingenue and subterfuge roles for the past four seasons with the Baldwin-Melville Stock company in New Orleans, Montreal, and Buffalo.

Miss Seymour is remarkably versatile, as her various roles in the Buffalo Tragedy, and The Doctor that appear in the advertising columns, clearly show. She has decided to leave the organization with which she has had such a long and successful connection, and is at liberty for stock or road engagements. Her address in Buffalo appears in her column.

Howley, Haviland and Boscoe announce in this advertisement their Fall and Winter stock houses. Special prices for stock books are a feature of their offer.

engagement of William C. and Sept. 14. An extensive tour in the West will follow. All new scenery and special effects will be used. A large and well selected company has been engaged, to be ready to commence touring at any time. The company is especially designed to give the best of the best in the line of dramatic and musical entertainment.

Blondell and Fennell are coming to those who might infringe their rights by establishing trade-marks and other devices for advertising their clever people in commercial life.

Charles DeLoach, a graduate of the School of Art Directors, and who has been in the advertising stock and other connections since 1891, is at present in the city.

John Karl Lindon, the new leading actor in the Buffalo company at South's, is a native of Buffalo, receiving very favorable comments from press and public.

William S. Gill, who started for two months in Paul Hoad Wilson, receiving most splendid comments, is in town, not having arranged to leave yet for the coming season.

Nat E. Solomon, musical director of opera, musical comedy, and vaudeville, has arrived with a company. He is a native of Buffalo, and has been in the city for some time, having made his home there through the season. His address is care this office.

Mrs. Edwin Knowles and Sanford Hall are in the city in business as health and beauty specialists. They will open rooms in the Studio Building, No. 41 West Twenty-fourth Street, Sept. 1.

Carlson and Whelan, managers of the Auditorium, Port Allegany, Pa., advertise for open time after Oct. 15. Situated on important railroad lines with nearby towns to draw from, this house offers good opportunity for first class attractions.

W. L. Knott Transfer Company, Cambridge, 57, make a specialty of handling theatrical baggage in that city.

A saving by the use of the Tietzel Frame for scenery, which is such an important matter in transportation, is announced in the advertising department. The scenic studios of Chicago handles this labor and makes saving scenery.

Cambridge Stratton Company advertise a record week's business in Paterson, N. J.

Good repertoire people can find engagements with the Bennett-Houston Company, as advertised.

Amateurs, clever amateurs, with \$2,000 can secure interest and engagement with salary in a first-class organization as advertised by Production.

The Jefferson Theatre Programme Company publish sixteen programmes of Chicago theatres, and make a specialty of securing for productions, hotels, advertising announcements, and special letter heads for vaudeville artists.

John W. Cape, who the past three years has played the Ketchikan in Arizona, is at liberty.

Walter Leslie, business manager of Katie Emmett, states that Miss Emmett will open her season at Chicago Sept. 2, after which she will go to the Pacific Coast. A number of new scenic effects, and a capable cast of players will be features of this organization.

The new open house at Waynesburg, Pa., advertises good open time in September, December, January, February, and March. Owing to the work on the Waynesburg large pay rolls will be the rule during the winter. An opening attraction is wanted for Sept. 15 and 16.

An attraction is wanted for the police benefit at Newport, R. I., in September.

Frank P. Richards and Louise Montrose will open Sept. 21 in a new vaudeville sketch written by George M. Cohen. Mr. Richards will be remembered in his connection with Richards, who will dissolve partnership on Sept. 21.

DATES AHEAD.

(Received too late for classification.)

A GIRL FROM SWEDEN: Joliet, Ill., Aug. 18, Michigan City, Ind., 19, Milwaukee, Wis., 20, Lansing 22, Muskegon 24, Bir Rapids 25, Ladington 26, Manistee 27, Port Huron 29.
A WISE MEMBER: Wyckoff, Minn., Aug. 24, Stewartville 25, Chatfield 26, Plainville 27, Pine Island 28, Lodge Center 29.
ADAIR, GREGG AND ADAIR (John Adair, mgr.): Grafton, W. Va., Aug. 31-Sept. 5.
POSTIONANS: New York City Aug. 24-indefinite.
CHASE LISTER (Northern Joe Farrell, mgr.): West Liberty, Ia., Aug. 17-22, Iowa City 24-29.
DARKNESS AND DAYLIGHT (Harry M. Clarke's): E. T. Sisson, mgr.; Canton, Ill., Aug. 24, Keokuk, Ia., 25, Fort Madison 26, Mount Pleasant, Ill., 27, Davenport, Ia., 28, Rock Island Ill., 29, Joliet 31.
GAGNON-POLLACK STOCK (Bert C. Gagnon, mgr.): Beaumont, Tex., Aug. 17-22, Galveston 23-30, Houston 31-Sept. 5.
GIDEON'S MINSTRELS (Harry F. Curtis, mgr.): Monmouth, Ill., Aug. 18, Galvin 19, Ft. Madison, Ia., 20, Rock Island, Ill., 21, Moline 22, Muscatine 23.
GRIFFITH, JOHN (Hickey and Warrington, mgrs.): Wilkesbarre, Pa., Sept. 7.
HIMMELIN'S IDEALS (Joe A. Himmelin, mgr.): Zanesville, O., Aug. 21-Sept. 5.
HIMMELIN'S IMPERIAL STOCK (Joe A. Himmelin, mgr.): Kenton, O., Aug. 24-29, Findlay 31-Sept. 5.
HOT, HOT, HOT (Mack and Gatten, props. W. H. Holtz, mgr.): Elmira, N. Y., Aug. 13, Jamestown 19, Akron, O., 20, Lima 21, South Bend, Ind., 22, Milwaukee, Wis., 23-29, Joliet, Ill., 30, Logansport, Ind., 31.
LUTHEAN THEATRE: Atlanta, Ga., Aug. 17-24, Rockaway I. I., 24-29.
MR. JOLLY OF JOLLET (Broadhurst and Currie, mgrs.): Bethlehem, Pa., Aug. 22, Lebanon 24, Altoona 25, Johnstown 26, Washington 27, Springfield, O., 28, Anderson, Ind., 29.
OWEN, WILLIAM (Martin Sheeley, mgr.): Kingston, Can., Aug. 19, Coburg 20, Port Hope 21, Hamilton 22, Orillia 24, Barrie 25, Guelph 26, Berlin 27, Stratford 28, London 29.
QUINCY ADAMS SAWYER (C. J. Dellenger, mgr.): Batavia, N. Y., Sept. 3.
STOUTLESS: Towson, Md., Aug. 12, St. Louis, Mo., 20-29, Springfield, Ill., 30-Sept. 5.
STEVENS STOCK: Hamilton, O., Aug. 24-29, Vincennes, Ind., 31-Sept. 5.
THE MINISTER'S DAUGHTER (B): Brooklyn, N. Y., Aug. 29-Sept. 5.
THE MINISTER'S DAUGHTER (A): Saratoga, N. Y., Sept. 5, North Adams, Mass., 7, Pittsburg 8, Pittsfield 9.
THE STEELSMITHS: Milan, Mo., Aug. 17-22, Edina 24-29.
THE VILLAGE GROCER (W. W. Lapoint, mgr.): E. Greenwich, R. I., Sept. 3, Wickford 4, Wakefield 5, Newport 6.
THE WAY OF THE WICKED (F. E. Johnson, mgr.): Lorain, O., Aug. 29, Akron 31-Sept. 5, McComb 3, Leipsic 4, Bowling Green 5.
THE WINNERS: New York City Aug. 17-22, THOROUGH-GHEDRES: Reading, Pa., Aug. 20-22, Cincinnati 23, Louisville, Ky., 30-Sept. 5.
UNCLE TOM'S CABIN (Western): Al. A. Martin's; F. C. Connor, mgr.; Bay City, Mich., Aug. 21, Saginaw 22, Port Huron 24, Flint 25, Lansing 26, Howell 27, Ann Arbor 28, Jackson 29.
VERNA, MAY (H. A. Du Bois, mgr.): Ashland, Ky., Aug. 17-Sept. 12.
WALES OF NEW YORK (Walt Leslie, mgr.): Chicago, Ill., Sept. 5-19.
WEARY WILLIE WALKER: Batavia, N. Y., Sept. 7.
WELSH BROTHERS' SHOWS: St. Marys, Pa., Aug. 18, Kane 19, Johnsburg 20, Ridgeway 21, Brookville 22, New Bethlehem 23, Kittanning 25, New Kensington 26, Apollo 27, Indiana 28, Blairsville 29.

\$12.00 SERGE SUITS \$3.98

Men's \$15.00 Serge Suits	\$5.40
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\$15.00 Cassimere Suits	5.49
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THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894.)

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Published every Tuesday.

NEW YORK - - - - - AUGUST 22, 1903.

Largest Dramatic Circulation in the World.

THEATRICAL ROSTER FOR 1903-4.

THE MIRROR next week will publish the first installment of the Theatrical Roster for the season of 1903-4. Managers of companies that have not received blanks can procure them at THE MIRROR office, or blanks will be forwarded by mail upon application.

A CRITIC'S STRICTURES.

LAST week THE MIRROR printed the essence of a deserved compliment to an American producer of musical comedy and extravaganza for his original and skillful work as a trainer of the chorus, written by JULES HUET, the critic of the Paris Figaro. But the opinion expressed by M. HUET on the character of dominating amusements in this country, to which he recently was a visitor, is by no means flattering.

The French critic must have spent most of his time in the theatre while here viewing "attractions" of the sort that, while they may be popular, are by no means considered as artistic or typically American by the judicious. It is true that he did not spend all of his theatre time viewing such attractions, for he pays compliments to several representative players whose acting he viewed briefly. In these players he recognized artists, and from the context of his remarks about them it is plain that he would have wished to study their work still further. It is of the sort of entertainment that he was unfortunate enough to see the most of that he writes in a manner the reverse of complimentary.

"The popular plays of America," says M. HUET, "are naive and puerile to an extent that is frequently extraordinary. The type of American play is a sort of vague operette, which requires half a dozen intrigues between an engaged couple that quarrels and finally readjusts them by becoming married, not without having danced jigs at every possible opportunity. For—and that is decidedly characteristic—all actors in this country know how to dance a jig; men and women, principals and supers, and all of them, whether accompanying a chorus or singing their solos, must dance in time with some sort of music. The voices are nearly all throaty, and few of the women know how to sing. The men completely ignore the art of singing."

The most casual student of the American theatre cannot but recognize in the sort of entertainment that M. HUET thus describes the common or garden variety of "musical comedy," thus called by courtesy but designated by a majority of its

promoters as "the musical show." But to declare this form of entertainment as typical of the "plays" of this country, even admitting its contagious prevalence, is an error. And while admitting also that one of the chief accomplishments of a player in this kind of entertainment is the ability to dance a jig, it must be questioned that "all the actors in this country" really know how to dance a jig. Some distinguished players who do not appear in musical comedy, and who have not appeared in anything akin to musical comedy in years, have been known in their time to dance jigs. Even the venerable dean of the dramatic profession in America, JOSEPH JEFFERSON, is known by tradition to have begun his stage career as a dancer of "Jim Crow;" but he was graduated from that peculiar activity long ago, and for many years has been esteemed as an artistic actor. Yet there are many artistic players who appear in drama in this country quite different from that described by M. HUET who could no more dance a jig than they could turn a summersault. As for the art of singing, there really are a number of Americans prominent in it, even in Europe.

Continuing his criticism, M. HUET says of defects he noted and of the public taste:

Sometimes the plays are fashioned after the model of French plays, but they are badly mounted and worked out. What may, if necessary, be conceded in a locomotive—rust or rough edges which do not prevent the boiler from functioning properly—shocks in those plays our taste for the finished and artistic. There is not a vaudeville artist, no matter how cheap, in France who does not take pains in composing a story, in making it progress naturally, in weaving the complications and unraveling them with more or less logic and verisimilitude. We also have the sense of proportion, the taste of order and of appearance, and we put it, according to our talent, into our works of art, whatever they may be. I was constantly shocked by the complete disregard for all those things which the American authors display in their works. In that respect they have everything to learn. They shall have to consent to work hard, to take the required time to perfect their plays, to study, combine and select. Shall they ever consent to do all that? They shall probably tell to themselves that the theatres are crowded every night, that the public is amused, and that it pays for it. The American public is, really, ideal. I know of no public that is of better humor, more complaisant, more patient, and easier amused. It accepts what is offered to it and makes the best of it. The actors practically do as they please with their parts. The comedians and the ingenious rule the house. They do not have to play the piece at all. All they have to do is to say something, make a grimace, or do some clownish trick or perpetrate some bad pun, and everybody laughs. That is the humor of persons who have been deprived of all pleasure for twenty years, and, after a good dinner, go to some show in the evening. It will be easily understood that, under those conditions, the public cares nothing for the play, its literary value, or the manner in which it is mounted. I have seen comedians remain for a quarter of an hour in the same place, all the time carrying on some trivial tomfoolery, never even moving. If I think of the pains which men like PORKE and SAMUELS take to make their characters move, to prepare their entrances and exits and their evolutions upon the scene! All that is completely ignored here, and one does not seem to have the time to learn it. In their comedies one often finds funny inventions, although they are not always original. Amid all the outbursts of folly their comedians display a phlegm and cold bloodedness which I admire. I wish to speak here, be it well understood, only of the American national theatre—of that theatre which I was advised to see to obtain an idea of the public taste.

The slipshod detail to which the French critic refers is true of the class of "plays" that he undoubtedly witnessed. Such plays are not written. They are "built," usually to the order of the merchants who exploit them—erected to suit the peculiarities of the "stars" that appear in them. And the American dramatist should not be blamed for following orders, inasmuch as his greater opportunity—perhaps in many cases his only opportunity—is gained from the sort of managers who know little or nothing about art of the kind that appeals to this French critic. Their only aim is to amaze and excite the vulgar. M. HUET's description of the American public is somewhat contradictory. He calls it "really ideal." He says it is the most complaisant, more patient and easier amused than any other public he knows. Yet he arraigns it when he states what it accepts so generously. There is no doubt that in the American public there is a vast number of persons of vulgar taste and of puerile judgment. Yet this country is a large country, and it also has a large public that appreciates the artistic and despises the mercenary. It is a pity that the managers who seek to cater to the better public are so few.

A GOOD SUGGESTION.

THE Washington Post, while noting the efficiency of the Librarian of Congress, in charge of the Congressional Library, in respect to classifying into departments certain parts of the great mass of books in his charge, deprecates the fact that thus far no effort seems to have been made to classify and separate from the other divisions of

the library the thousands of plays that have been filed for copyright.

The classification and separation of the books comprising other departments in the library, and the compilation of new catalogues that cover them, has done much to stimulate interest and facilitate research along the lines to which they relate, but thus far there has been no attempt to set apart the dramatic matter, and it is difficult, if not impossible, for the student of the drama to comprehensively peruse the plays in the library. In fact, says the Post, "Under the present system the great library of plays is barely accessible to any one, and often hopeless difficulties confront the searcher after information regarding the drama."

It seems that the musical library, as well as the books of other well defined departments of literature, is separated, and there appears to be no good reason why the drama should not also have its distinct place as a matter of system, to say nothing of the great convenience such a disposition would insure. It is to be hoped that this matter will be presented in some pertinent form to the proper committee of Congress at the next session of that body, if there is any present hindrance to its realization.

AFFAIRS OF THE SANATORIUM.

Robert E. Bell writes from Denver that the performance given there at the Broadway Theatre on Aug. 15, in aid of the sanatorium for consumptive actors and actresses was a most gratifying success. It was participated in by Edwin Arden, Jane Oaker, Janet Ford, Frederick Emmetson, Claus Bogel, Carl Eckstrom, Spottswode Aitken, George S. Christie, Harry E. Asmus, Alfred Smith, of the Jane Oaker Stock company; Robert Brown, Theodore Roberts, Forest Flood, Henry Kolker, Arthur T. Hoyt, Joseph Kaufman, Hardee Kirkland, Ada Dwyer, Mabel Pennock and Esther Lyon, of the Bellows Stock company; Harry Corson Clarke, Brumage and Clark, Brooke Elitrym, Albert Kimmons Prince, Guy L. Lunelle, from the Manhattan Beach Vaudeville company.

A dozen of the prettiest society girls and ingenues from the theatrical companies sold flowers, photographs and souvenir programmes in the lobby. On the day previous, in the rotunda of the Brown Palace Hotel, Jane Oaker sold at auction the boxes at splendid prices. It has been decided by those in charge of the affairs of the proposed sanatorium that headquarters shall be moved from New York to Denver, and all operations in the future directed from the latter point. That city is Mr. Bell's home, and the local interest is stronger there than in any other city in the Union. Last week's benefit was the second that has been given there for the same purpose within five months. Incorporation papers are now being prepared by which the sanatorium will be regularly incorporated under the laws of Colorado, and its affairs administered by the officers of the company selected for that purpose. A full report of what has been accomplished thus far, of the various receipts and expenditures, and of the personnel of the official directorate will be made and published when the transfer of the funds has been made, and the Denver company assumes full charge.

Mr. Bell is confident that the money necessary for the erection and operation of the sanatorium will be raised this Fall, and that the buildings will be commenced before December 1. In the dry climate of Colorado, Arizona and New Mexico winter weather is no hindrance to the work of the carpenter, bricklayer and mason. It is Mr. Bell's fondest desire that at the termination of the present season the new home for the consumptive sick of the profession may have wide open its doors of health-giving welcome.

NEW THEATRES AND IMPROVEMENTS.

Charles H. Hand, a real estate dealer of Plainfield, N. J., with New York capitalists, will soon erect in that city a new theatre, which is to cost \$80,000. The city, since the destruction of its only playhouse some two years ago, has been without a theatre.

Fifty thousand dollars will be spent in improving the Metropolitan Opera House. The proscenium arch will be torn down and rebuilt for the purpose of making it absolutely fireproof, new seats will be installed, the grand tier of boxes will be remodelled and many other improvements of a minor nature will be made.

The Grand Opera House, Winfield, Kan., will be practically a new place when the season opens in September. Ever since the close of last season painters and decorators have been at work altering and remodeling the house. The interior has been painted white, striped with gilt, the boxes have been enlarged and remodelled, new curtain and scenery purchased, and the lobby changed throughout. The house will be equipped with electric lights, inside and outside.

The contract for the new theatre to be erected by Hyde and Behman in Pittsburgh was awarded last week to William Miller & Sons of that city. The construction work will cost \$170,000 and the decorations about \$30,000. The house will be built of steel and will be fireproof throughout. The contract calls for the completion of the theatre by July, 1904. The architects are Dodge & Richardson, of New York. The policy of the new house has not been decided.

A syndicate of Tammany politicians, headed by T. D. Sullivan, announces that it is about to erect a theatre with a roof-garden, bowling alleys and other features, at the southeast corner of Second Avenue and Fourteenth Street. The building will cost, it is said, about \$300,000.

AMONG THE DRAMATISTS.

Hugh Taylor has been commissioned by William Henry Carson, the novelist, to dramatize and prepare for immediate production his books, "Hester Blair" and "Tito." Mr. Taylor has just returned from England, where he collaborated with Fergus Hume in a dramatization of that author's novel, "Miss Mephistopheles."

Edgar Selwin has been commissioned to write for the Haymarket Theatre, London, a play in which Cyril Maude will take a leading role.

Henry Guy Carlton, author of That Imprudent Young Couple, in which Maude Adams and John Drew appeared at the Empire Theatre a few seasons ago, is personally directing the three weeks of rehearsal of the company in which May Sargent will star in Miss Adams' former role. He will also travel a week with the company after its opening on Sept. 1. E. L. Johnson will manage the tour.

Phineas G. MacLean, author of The Heart of the Ozarks, and leading man in The Buffalo Mystery, was married to Kittle Turner in Cincinnati on Aug. 9.

Edwards Davis recently closed a special engagement in his own play, The Unmasking, at the Macdonough Theatre, Oakland, Cal. The reception of his work was such as to occasion an offer of leading juvenile business from Amelia Bingham, as well as one for leading business from the Nell-Morocco company, now playing in San Francisco; but inducements from Belasco and Mayer have led him to accept an engagement with them, opening Aug. 17 at the Alcazar in the leading role of their production of The Dairy Farm.

LETTERS TO THE EDITOR.

Adrienne Lecouvreur.

New York, Aug. 15, 1903

To the Editor of The Dramatic Mirror:

Sir.—Tas Mison's letter from Rome in Aug. 15 is especially interesting, touching as it does on that gifted but unfortunate creature, Adrienne Lecouvreur. She has always been a most interesting character to me, and when Bernhardt was here and gave us Scribe's play, whose heroine Adrienne is, I wrote a condensed life of her. It was her success in the provinces which suggested her taking the then daring step of an appearance on the stage of the metropolis. Your correspondent mentions the fact that candles were used at that period. Think of the scenery and exquisite costumes in the ballet designed and painted by Watteau and lighted with candles! But what a charming change Adrienne, with her soft, rich yet penetrating voice must have been after Renebourg, who "tore passion into tatters." To an audience that had shuddered under his tragic rages or watched with indifference the metricious art of Duclos and her compeers, this gem from the South must have been hailed with rapture.

Her first appearance was as Moline in Racine's Mithradate, and was a triumph. They say that to Michel Baron Adrienne owed much of the purity and grandeur of her after days. Your correspondent does not speak of that charming peculiarity to herself, her power of listening. It was most notable. The changeful lights of her sweet face, the quick sparkle in her magnificent black eyes, as she followed the words of the speaker, were like rare illuminations to the text.

Her Phedre and Cornelle have found no rival on the modern stage.

Your correspondent says Voltaire and Maurice de Saxe were her admirers. True, but what did she do for them? For Voltaire she risked her life in nursing him through that most loathsome disease, the smallpox, and when in weary convalescence he lay, hideously marked, she sat by his side and read him the "Arabian Nights," just then translated by M. Gailard. And for the faithful prince she sold her jewels, to enable him to equip his soldiers and attempt the recovery of the lost principality of Courland. There might well be a suspicion of poison. The bitter jealousy existing between Adrienne and the Duchesse de Bouillon, to whom the faithless Maurice made love at the same time, deceiving both, led Adrienne, while performing the part of Phedre, to approach her rival's box and hiss the bitter passion of the tortured Greek into the alarmed Parisienne's ear. Yet withal she was not without a sense of the grand drama made her the fashion, and even in the tres respectable salons of Madame de Lambert she was most welcome.

In full time of fame, her laurels fresh, life in its strength and prime, she was seized with a violent illness, and died before a priest could reach her. And because unconsecrated, the Church declared her body unfit for religious burial! Two street porters, after midnight, bore away the remains of the enchantress. An unmarked grave at the corner of the Rue de Bourgogne received her, and the 100,000 francs left by her to the poor was accepted by the Church.

HELEN HOMER MACDONALD.

"The Passing of Mrs. Lander."

PHILADELPHIA, Aug. 14, 1903.

To the Editor of The Dramatic Mirror:

Sir.—Your admirable sketch of the professional career of that gifted woman, Mrs. Jean Davenport Lander, prompts these lines reminiscent of the successive seasons when, with the exception of Charlotte Cushman, she was the most attractive female star in this country.

With power to sustain the most arduous tragic roles, as Medea, a special, underlying charm in her acting was what we may fittingly term its femininity or sweetness and softness in the expression of womanly affection and delicacy of feeling.

In comedy she portrayed the humor of Letitia Hardy, Peg Woffington, and the Countess D'Aureville in The Ladies' Battle, with infinite archness, piquancy and an extreme refinement. Until recently, in her Washington home, delightfully situated opposite the Capitol grounds, she welcomed her friends with cordial, unaffected hospitality. Time had dealt so gently her "passing" was unlooked for. During our Civil War her ministrations to our soldiers in the hospital and upon the battlefield amply demonstrated the unselfishness and nobility of her character.

Her name will ever remain a sweet memory in the annals of the American stage.

PHILADELPHIAN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unpertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

B. S. C.: A letter addressed to anyone at Young's Pier Theatre, Atlantic City, would be very certain of being delivered.

R. A. M., Cambridge, Mass.: The business offices of the managers you inquire about are as follows: W. A. Brady, 1193 Broadway; Frank McKee, Savoy Theatre; Gus Hill, 1358 Broadway.

L. B. M., Denver: It is a difficult matter to attend to the marketing of a play from a distance unless the author be well known. There is no established method of submitting manuscripts to managers, since no two managers conduct their business in quite the same fashion. Many authors transact their business through play agents or brokers, whose names and addresses may be found in the advertising columns of THE MIRROR. Nearly all of the prominent managers employ play readers whose duty it is to consider carefully all manuscripts submitted.

F. S., Englestown, N. J.: 1. Letters directed to the players mentioned in care of THE MIRROR will be forwarded to them. 2. Mrs. Agnes Booth Schofield has a summer home at Manchester-by-the-Sea, Mass. 3. The summer home of Mrs. Benjamin P. Cheney (Julia Arthur) is called "The Moorings," and is situated on an island in Boston Harbor. 4. The address of the Professional Woman's League is No. 108 West Forty-fifth street. The actress mentioned may be addressed there. 5. The widow of W. J. Florence is now the wife of Howard Coveney. She is at Asbury Park.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from Aug. 13 to 30, 1903.

BETTER LATE THAN NEVER. By William F. Kelly.

DECEPTION. By G. W. Winckfield.

THE GREAT LIGHT. By Felix Philippi; translated from the German by Charles Swickard.

THE FISHER MAIDS. Libretto by Arthur J. Lamb; score by Harry von Tilzer.

THE HABITS OF HAMILTON. By Ada Lee Bacon.

HER TERRIBLE POWER. By J. Duke Jaxone.

INDIANA. By Harry Edwards.

JOSEPH: THE STORY OF THE PRINCE OF EGYPT. A dramatic historical poem in five acts. By Mrs. F. A. Henry and T. E. B. Henry.

THE PEDESTAL PARADE. (One act.) By Jessie A. Kelley.

ROBINSON CRUSOE. By Franz Listemann.

THE SCAPEGOAT. By Edward Blondell and Fitzgerald Murphy.

SECRET MEETING OF THE ORDER OF THE GOLDEN GOOSE. By E. V. Snow.

THE SHOEMAKER'S DAUGHTER. By Burton Luther Hall.

SINGLE HEART AND DOUBLE FACE. By Lillian Leland.

SWEET JASMINE. By Marie Montagu.

THE YELLOW DRAMA. (One act.) By Louise Dana Harding.

THE USHER



Fewer dramatizations of novels are on the cards for the coming season than has been the case in a number of years.

Trilby first opened managerial eyes to the commercial value of stage versions of successful books, and the stream has been well nigh endless since that memorable electric hit of the Du Maurier piece.

Before Trilby's advent, it will be recalled, managers were practically a unit in believing that to produce a dramatized novel was to court almost certain failure. East Lynne and Uncle Tom's Cabin were supposed to be the shining exceptions that proved the rule. But Trilby and some others completely shattered this cherished opinion, which was as illogical and baseless as many of the ideas that the sheep-like adopt without due reason or reflection.

When managers began to realize that there was "good money" in book plays a new business sprang up, and publishers found dramatic rights sought eagerly for stage use.

But managers frequently used little judgment in their selections, governing their choice too often by the popular sale of a book rather than by its adaptability to dramatization, and as a natural consequence more dramatized novels failed than succeeded.

One manager pursued a curious course in purchasing the dramatic rights of books. He was a bidder for every piece of fiction whose sales exceeded a certain figure. He reasoned, quite correctly, that there would be a demand for these successes among his competitors, and so, whenever possible, he forestalled them.

He would pay a certain sum down to secure the dramatic rights for a short term of years. In many instances he had no idea of utilizing the material himself, for he had a glut of the stuff. He was actuated solely by the desire to prevent others from getting hold of it. By the time his option expired he knew that the ephemeral popularity of the book would be a thing of the past, and the rights he forfeited would no longer be marketable. The list of books thus kept from dramatization is quite formidable.

While this manager undoubtedly worked in conformity with a hoggish policy as to his rivals, there is little doubt that incidentally he saved the public from a good many superfluous and painful afflictions.

During the term of the craze for plays fashioned from books and out of the large number so derived it cannot truly be said that more works of genuine merit were produced than can be counted upon the fingers of one hand, and of these not more than two possessed the qualities that make plays that live.

There will be fewer dramatizations than hitherto in the new season, and this decline in the demand for them by managers ought to be a good thing for the dramatists, too many of whom have been diverted from original lines of work into the business of hastily remodeling books for the purposes of certain actors or managers.

Dramatic tailoring is not an advantageous occupation from any point of view, except possibly the pecuniary one.

Moderation is a good principle in theatrical management, as it is in everything else. The faculty of imitation, which causes one manager to follow in the footsteps of another when that other seems to have hit upon a good thing, is strongly developed, particularly among those men that are moved chiefly, if not solely, by commercial and speculative considerations.

They invariably interpret the success of two or three examples of a certain class of play or entertainment to mean that the public has suddenly developed an acute desire for that particular sort of thing, and that for the time being it wishes nothing else.

The consequence is that there follows a general irruption of musical comedies, dramatized novels, spectacular shows, Shakespearean revivals, or what not, and in a season the public is wearied unto death by the monotony of the amusement bill-of-fare.

The fact of the matter is that the public desires good things of all kinds, and it would respond better if what was offered were marked by a wholesome and zestful variety.

Last season in New York there was a surfeit of musical pieces. The two or three that were meritorious achieved success; the rest failed to please, and are now as the snows of last January. The trouble is that the musical frivolity is being overdone, and before another year rolls 'round it is probable the public stomach will revolt against it for a time, thus perpetuating an injustice upon the

best of a class which under normal conditions would enjoy unbroken prosperity.

When the leading theatres of New York adopt a line of policy both distinct and distinctive we shall see a more rational state of affairs, and a due and proper representation from season to season of all classes of theatrical entertainments; but not until then.

There ought to be theatres consistently devoted to the various branches of the drama and music—modern, serious plays, comedies, classics, burlesques, light operas, musical comedies, polite melodramas, farcical comedies—indeed, every established line of theatrical work.

In these ideal circumstances our theatres would meet the requirements of the whole public, and under proper direction the stage would occupy the place in our social and intellectual life to which it is entitled.

LEN B. SLOSS BACK FROM ABROAD.

Len B. Sloss, the manager, who for the past five years has been engaged in theatrical enterprises in England, Africa and the Orient, returned to New York on the Philadelphia on Aug. 8. With him came Mrs. Sloss (Rosie Eaton), to whom he was recently married in London, and who will presently make her debut on the American stage.

To a Mirror reporter Mr. Sloss gave a brief account of his travels in the following fashion: "After leaving New York five years ago my first theatrical adventures were in South Africa. There I had a vaudeville company called the American Globe Trotters, and we trotted successfully over the Diamond Fields and the veldt until the war broke out. That put a stop to amusements for the time being, and I acquired a half interest in the Holloway company, playing the legitimate drama, and went with it to India. We played long seasons in Bombay and Calcutta, and then made a very successful tour, visiting the smaller cities.

"From India I returned to South Africa, with the intention of establishing a sort of miniature



Photo Vander Weyde, N. Y.

JOHN CORBIN.

Coney Island at Cape Town, but the country was still too much upset over the war to admit of carrying out the scheme, and I abandoned it. By the way, they are building a new music hall in Cape Town that will rival in beauty and comfort any establishment of the kind in London or New York. It is to be run precisely on the lines of the English music halls.

"After leaving South Africa two years ago I went to England, and there had several melodrama and vaudeville companies on the road. There is money in melodrama in the provinces, and my companies were very successful. With low salaries and short jumps the expenses seem almost ridiculously small, and if one has the proper sort of play the business is delightfully large.

"I am engaged now in looking over the field in America with a view to bringing Miss Eaton forward on this side. Though very young, she has won great success in England as a prima donna soprano in light operatic work, and I expect to introduce her here in a new musical comedy before long. For some time to come I shall probably remain in America."

JOHN CORBIN, CRITIC.

John Corbin, the dramatic critic of the New York Times and one of the latest recruits to the critical forces of the metropolitan press—a recent portrait of whom appears on this page—is about to return to his duties after having spent a vacation of several months on the coast of Maine.

During his service on the Times Mr. Corbin has established himself in the esteem of the public as a thoughtful, conservative critic. He is somewhat pedantic at times, and it may be charged that he occasionally gives overmuch thought to the literary quality of a play and slight its dramatic qualities, but he is always straightforward and always dignified in his reviews.

Mr. Corbin was born in Chicago on May 2, 1870. He was graduated from Harvard in 1892 and then spent a year at Balliol College, Oxford. While in England he contributed to the Harper Brothers' publications, and in 1897 he became assistant editor of Harper's Magazine. In 1900 he became a member of the editorial staff of the Encyclopedia Britannica, and held that position until he assumed his present post on the Times.

OLD THEATRE DEMOLISHED.

During the past fortnight the old Greenwich Village Theatre, at the corner of Morton and Bleecker streets, has been torn down and presently on its site will be erected a modern tenement house. The old theatre was built in 1795, and was used as a playhouse for more than half a century. It was originally called the Greenwich Amphitheatre. In comparatively recent years it became the headquarters of various political and social clubs, and was the scene of many important political events.

THE BOSTONIANS SECURE NEW OPERA.

The Bostonians, now under the direction of Loudon G. Charlton, have secured a new comic opera entitled The Queen of Laughter, which they will present in the latter part of the coming season. The libretto of The Queen of Laughter is by Ysabel De Witte Kaplan, and the music is by S. William Brady—both of whom are residents of Cincinnati.

LIPTON NIGHT AT MANHATTAN BEACH.

Sir Thomas Lipton and the members of the Atlantic Yacht Club were the guests of Commodore K. H. Tod at Pain's Amphitheatre, Manhattan Beach, on Friday evening last. A number of special set pieces were arranged in honor of the visitors, and Sir Thomas expressed himself as especially gratified with the entertainment.

IN SUMMER PLACES.

Mt. Clemens, from all appearances, is becoming more of a summer resort than a health restorer, and it is surprising to see so many professionals here at this date. The new arrivals are H. B. Whittaker, "Andy" J. Hicks, Nesbitt Scoville, Charles Ranson, John Caylor, Harry Woods, Charles Skinner, Henry Wylott, R. S. Cleveland, Jess Libonati, C. Harry Jarvis, Herman Albertsmyer, George Hartman, Ida Leech Scoville, Edna Ranson, Beatrice Leonard, John E. De Kay and John W. Keppan. Dave Lewis, the German comedian and great Chicago favorite, is rapidly improving, and two more weeks will send him home a well and happy man. O'Brien and Buckley came up from Detroit last Wednesday to pay me a visit and look at our pretty town. W. O. Yard, manager of the Opera House,

PERSONAL



HANLEY.—M. W. Hanley will direct a new play, A Gentleman from Gascogne, this season. Mr. Hanley is one of the oldest managers now in harness, although he still retains the buoyancy that always has distinguished him.

STANFORD.—Mr. and Mrs. Stanford (Laura Burt) are cycling through Normandy and England. They will appear this season with Sir Henry Irving, opening Sept. 14.

HAYDEN.—Marguerite Hayden, daughter of the late William R. Hayden, the manager, made her first appearance as a professional actress at the Manhattan Theatre on last Wednesday afternoon, playing, for the one performance, the role of Ella Seaford, in The Earl of Pawtucket. In appearance she was most attractive, and she acted naturally and with grace.

HACKETT.—James K. Hackett last week began rehearsals of Louis Evan Shipman's dramatization of Frederic Remington's novel, "John Ermine." The play will have its premiere at Weber and Fields' new Globe Theatre, Boston, in September.

STONEMAN.—Adele Stoneman has been engaged by Dempsey and Shannon to head their organization in a revival of Kate Castleton's old success, The Dazzler. Miss Stoneman is a daughter of former Governor Stoneman of California. She received her musical education under Albert Gerard-Thiers in New York, and has been on the stage for two years, appearing chiefly in musical comedy.

IRVING.—Isabel Irving has bought a plot of ground at Siasconset, Mass., upon which she will build a bungalow.

DUNBAR.—Erroll Dunbar will arrive from Europe on the Philadelphia on Saturday, Aug. 29.

BLANDICK.—Clara Blandick will this season be leading woman for Kyrie Bellew in The Amateur Crackman.

GLASER.—Lulu Glaser arrived in New York Friday on La Savoie. Miss Glaser will this season open the new theatre in Quebec on Sept. 17 with W. C. Whitney's production of Dolly Varden.

COGHAN.—Rose Coghlan, who will this season appear in Ulysses and later in The Greatest Thing in the World, has returned from Prince Edward Island.

CRAIG.—John Craig, formerly leading man of the Castle Square Stock company, of Boston, and who later starred in Prince Karl, has been engaged as leading man for Mary Manning.

RUSH.—Isadore Rush has signed a three years' contract with Fisher and Ryley to appear in their productions. Until the first of the year Miss Rush will play Lady Holyrood in Florodora. She will then return to New York to assume the part of Miss Ventnor in The Medal and the Maid, which will open at the Broadway Theatre on Jan. 11.

LIPTON.—Sir Thomas Lipton and a party of friends attended Saturday evening's performance of The Wizard of Oz. Fifty-two prominent yachtsmen were also present.

LACKAYE.—Wilton Lackaye, who extended his season with Amelia Bingham in the West, will arrive in New York on Sept. 3 to begin rehearsals in The Pit. His season in that play will begin at the Walnut Street Theatre on Nov. 23.

POLLOCK.—Channing Pollock has entered upon his fourth season as general press representative for William A. Brady. He will shortly go to Boston to attend the opening of the Girls Will Be Girls company, and will then return to New York to arrange for Grace George's season.

LORRAINE.—Robert Lorraine, who will again this season be leading man with Grace George, will sail from London next Tuesday for New York.

CROSMAN.—Henrietta Crosman on Saturday will return to New York from her summer home at Lake Sunapee, N. H. Rehearsals of As You Like It will begin at the Manhattan Theatre on Aug. 24.

HEADACHE AND NEURALGIA

no longer distress those who know the quiet cure of Chamberlain's Colic, Cholera and Diarrhoea Remedy.

GRACE GOLDEN DEAD.



GRACE GOLDEN.

At New Harmony, Ind., the place of her birth and the home of her childhood, Grace Golden, the operatic soprano, passed away on Aug. 14. She had never been very strong, and upon several occasions during her public career she had been obliged to retire temporarily to regain her health. Her last illness, which began more than a year ago, robbed her of her voice, and this misfortune, it is probable, so weighed upon her spirit that she lost courage to battle longer against her malady.

Although Miss Golden never quite attained the goal of her ambition—which was to be numbered among the foremost prima donnas of the grand opera stage—she yet achieved so much and was, withal, so true an artist and so true a woman that her passing will be most genuinely mourned by those who were her associates and by the general public as well. She served her art loyally, she won her successes honestly and bore them modestly, and the effect that her career had upon the contemporaneous musical stage—however small or great it may have been—was assuredly toward more earnest methods and better art.

Miss Golden was born in the quaint little town of New Harmony a trifle more than thirty years ago. Her parents, Martin and Bella Golden, were in their time very well known and popular players. Her brother, W. Edward Golden, has achieved distinction both as actor and playwright. In the atmosphere of the theatre Miss Golden passed her years of infancy. She was carried on as a stage baby, and when she was old enough she frequently played children's roles. She went to school in her native town when occasion permitted, and when she had reached a suitable age she was sent by her parents to Cincinnati to study music, under Madame Max Maretzek, and the languages. She then came to New York and continued her musical studies under Madame Fursch-Madi.

Miss Golden made her first appearance in grand opera—and also her debut in New York—at the Metropolitan Opera House, in 1888, singing the small role of the Maid of Honor in *Les Huguenots*. On Dec. 9 of the same year she appeared at the Casino as *Carlise* in *Erminie*, and this may be reckoned her real debut on the musical stage. She remained at the Casino for several seasons, playing in succession *Chiquita* in *The Brazilian*, *Bahet* in *La Fille de Madame Angot*, *Miss Gray* in *Jonathan*, *Lorina* in *Apollonia*, *Wanda* in *The Grand Duchess*, and *Countess Philippa* in *The Fencing Master*. She understudied the prima donnas in all of these productions and appeared many times in place of *Pauline Hall*, *Lillian Russell* and *Marie Tempest*.

The first important role that Miss Golden was cast for was that of *Lola* in the first production at the Casino of *Cavalleria Rusticana*. She made a decided success in the part, and at the matinee performances she sang the role of *Santuzza* in place of *Laura Bellini*, with almost equal success.

After leaving the Casino company—with which she had made a number of tours beside the New York runs—Miss Golden appeared as *Donna Ines* in *Panlindrum*, supporting *De Wolf Hopper*, as *Athena* in *The Birth of Venus*, and as *Erina* in *Brian Boru* during the three months' run of that opera at the Broadway Theatre. During the summer season of 1892 she was the prima donna of the *Marshall* company, at a company at Baltimore and Buffalo, singing in a wide repertoire of standard operas.

In 1897 Miss Golden became a member of the Castle Square Opera company, and with that organization, at the American Theatre, she sang leading soprano roles in a large number of operatic works, ranging from *Yum Yum* in *The Mikado* to *Juliet* in *Romeo and Juliet*. The next year she went abroad and spent some time studying under the best masters in London and Paris. In the season of 1899-1900 she was again with the Castle Square company at the American, and in the following season she was one of the prima donnas of the Metropolitan English Grand Opera company at the Metropolitan Opera House. Her subsequent engagements up to the time of her retirement were outside of New York with Col. Henry W. Savage's grand opera companies.

Miss Golden was a devout Roman Catholic, and she carried her religious zeal into every act of her every-day life. It is said that she never went on the stage without first making a silent prayer. She was deeply beloved by her associates, and her death brings profound sorrow to many hearts.

FRANK B. MURTHA DEAD.

Frank B. Murtha, the veteran manager, died at his home in this city on Aug. 10 of stomach trouble, from which he had long suffered. The death of his wife three years ago weighed heavily upon his mind, and it is thought that this sorrow hastened his own passing.

Mr. Murtha was born in County Longford, Ireland, in 1841, and when three years old was brought to America by his parents. In his early manhood Mr. Murtha was engaged in the wholesale grocery business, and he entered the theatrical business quite by accident. It chanced that he one day encountered a number of minstrels, whom he knew slightly, while they were having a violent quarrel with their manager. He learned that he could buy out the manager for a few hundred dollars, and, being keen to make a business venture on his own account, he effected the purchase.

After a few years' experience as a company manager Mr. Murtha turned his attention to house management, and at least half a dozen of the older New York theatres were at various times under his charge. He managed the old Comique, the Windsor, and later the Murray Hill. He was in control of the Windsor for a number of years, and there he celebrated in 1890, the twentieth anniversary of his debut as a manager. The Murray Hill Theatre was built especially for Mr. Murtha by Robert Golet, and he was in possession of it until January, 1898, when he permanently retired from active business. During the latter years of his life he lived quietly at his home in Harlem. Mr. Murtha is survived by four sons—Frank, Edgar, Arthur and Walter—and two daughters.

The funeral services were held in the Church of the Apostles in this city. Requiem mass was celebrated by Father Koghan, an old friend of Mr. Murtha's.

AT THE THEATRES

Metropolis—The Winning Hand.

Melodrama in four acts, by Jas. W. Harkins, Jr. Produced Aug. 15.

Paul Clifford Carlton Macy
Big Frank Aniston Arthur E. Sprague
Detective Sergeant Archer Harry F. Clarendon
Malachi Moran M. J. Gallagher
Daddy Crompton John T. Hopkins
Tommy Aniston Theodore Lytell
Jimmy Kennedy Arthur Klein
John J. Cullen Albert Robson
Robert Keeler Dan Morgan
Red Sweeney David Porter
Lucie Griffith Maud Edna Hall
Nell Hanscombe Leonore Gordon
Gipsy Griffith Little Gwendolin Cowper

The Metropolis Theatre, which has been handsomely re-decorated during the summer, and a rathskeller added in the basement, re-opened its doors Saturday evening, Aug. 15, with Fred Niblo's first production in New York of the "Winning Hand," in four acts, by Jas. W. Harkins, Jr. This effective melodrama introduced the 1902-03 season at the Metropolis in a highly satisfactory and auspicious manner. A large and appreciative audience enjoyed the thrilling situations of the play, and applauded its realistic presentation by a clever company.

The story of the play describes the efforts of a detective to run down two criminals. In doing this he remorselessly sacrifices to his professional zeal every consideration of honor and mercy—a bloodhound of the law. He has been detailed to investigate a case where a passenger on the ocean liner *Lucania* has been robbed of a large sum of money. Paul Clifford is the passenger, and among his fellow passengers are Mrs. Lucie Griffith, her blind father, Daddy Crompton, and her little girl, Gipsy Griffith. With these Clifford has made an acquaintance and has become deeply enamored of Mrs. Griffith; he is, therefore, indignant when the detective who is awaiting their arrival hints that Mrs. Griffith may be the thief. To shield her Clifford even declares that the money was only mislaid, not stolen, and asserts that he has recovered it. The detective cannot be silenced, however, and continues on the watch. Another startling piece of news is the murder of Mr. Crompton, his old friend and Mrs. Griffith's uncle. This tragedy leaves Mrs. Griffith and her charges without a place of shelter, for it was with the murdered man that they had expected to find a home.

In this extremity they are offered a home by two of their fellow-passengers, Frank Aniston and his wife, otherwise known to the police as Big Frank and Nell Hanscombe, who under the pretense of this benevolent action, plan to get rid of the mother and of the old man and keep possession of the child, whom they secretly know to be the heiress of the dead man's money. Their offer is accepted by the unsuspecting victim, and the subsequent arrest of Mrs. Griffith for the steamer robbery makes easy the further operations of the plotters. Although the detective recognizes in Mrs. Griffith his own wife, whom he had quarrelled with, he has no pity and consigns her to jail. The plotters take advantage of this unconscious assistance and immediately remove the old man and the little girl to a wretched home in the slums, where they leave them to starve while the place of the heiress is taken by Nell Hanscombe's little boy, who is dressed up as a girl, much to his disgust. Before they can complete their designs on the property, for which they are scheming, the detective has crossed their trail while hunting for the solution of the Crompton murder mystery. He suspects Nell Hanscombe, and to further his ends pretends to fall in love with her. She trusts him implicitly and he leads her on until, having obtained sufficient evidence of her guilt, he orders her arrest. In the moment of his triumph, however, he is shot dead by his infuriated victim, who afterward anticipates justice by committing suicide in her prison cell.

The plotters being thus foiled, the mother and daughter and old man are reunited in a home of which Paul Clifford is the honored head. Act I shows the Cunard dock and the arrival of the *Lucania*. Act II shows the Rogues' Gallery at Police Headquarters and the Penitentiary on Blackwell's Island, where Lucie Griffith is confined. Act III presents the wretched home of the old man and the little girl. In Act IV Police Headquarters is shown with the arrest of Nell Hanscombe and the death of the detective.

Carlton Macy as Paul Clifford made a very forcible presentation as a young political leader, and Maud Edna Hall as Lucie Griffith, the victim of the plotters, gave an affecting rendition of her lines. The Big Frank Aniston of Arthur E. Sprague was a robust piece of villainy. The role of the cold-blooded detective, Sergeant Archer, was well taken by Harry F. Clarendon, who played the unpleasant part with directness and tact. Arthur Klein was excellent as Jimmy Kennedy, a child of the slums, displaying his proficiency in city slang and a quick-witted humor that made a pronounced hit. The Malachi Moran of M. J. Gallagher was full of drollery and was especially meritorious in the careful attention to detail that marked it. Miss Leonore Gordon as Nell Hanscombe made an alluring, if not of an adventure. Arthur Klein in his grotesque disguise as the pretended heiress was immensely amusing. Little Gwendolin Cowper as Gipsy Griffith was a most lovely and self-possessed little artist, easily captured the affections of a sympathetic audience, and with John T. Hopkins as Daddy Crompton, her blind father, contributed largely to the success of the piece. The other parts were well cared for. Next week, Beware of Men.

Third Avenue—Down by the Sea.

Romantic comedy-drama. Produced Aug. 17.

Henry Melford William G. Balfour
Richard Dwight E. Guy Spangler
Abe Elson Nat S. Jerome
Hiram Preston Richard S. Hale
Joel Hayes Charles F. Hale
Sandy Webb Robert Johnston
Josiah Finch Edgar Fielding
Phineas Locke George Thomas
Cal Green Fannie Curtis
Blanche Preston Lucie K. Villa
Agnes Leland Ruby Raymond
Sally Leach Little Marjorie
Little Edith Little Marjorie

After a season on the road the romantic comedy-drama *Down by the Sea* was yesterday (Monday) brought to the Third Avenue for a week's engagement.

The piece abounds in thrilling situations and was well received by a large audience. The plot hinges upon a stern and unscrupulous father who at every turn sacrifices his daughter to his own ends, thereby causing her to become involved in many evil situations. The denouement, however, was conventionally happy.

Fanny Curtis, who is featured in the piece, played the role of Blanche Preston and proved herself a capable emotional actress. William G. Balfour, as Henry Melford, a young clergyman, also gave a pleasing portrayal of a difficult character. E. Guy Spangler as Richard Dwight, the villain, handled his role well, while Nat S. Jerome was largely responsible for the comedy of the piece. The capable supporting company included Richard S. Hale, Harry Salmon, Charles T. Hale, Robert Johnston, Edgar Fielding, George Thomas, Lucie K. Villa, Ruby Raymond and Little Marjorie. Two Little Sailor Boys is underlined.

58th Street—Slaves of the Mine.

Melodrama in four Acts by Daniel Hart and C. E. Callahan. Produced Aug. 8.

James Reid Joseph R. Kettler
Hough Dougherty W. B. Daly
Henry Stroh Louis Fitzroy
Nancy Davis Alice B. Hamilton
Estelle Dougherty Blanche Paul
Samuel W. Potts Robson Dalton
Charles Broadhead Howard Brandon
Joe Tonkin J. G. Gibson
Sally Reid Jeannette Lansford
Thomas Dawson Frederick Reynolds
Gillian C. W. Marty
Col. Heck H. E. Evans

Slaves of the Mine, a melodrama by Daniel Hart and C. E. Callahan, was produced at Pro-

tor's Fifty-eighth Street Theatre last week, and proved a pleasing entertainment for those whose taste leans toward blood and thunder. The scene is laid in and about a coal mine in Pennsylvania. Mr. Hart is very familiar with that region of the country, and has probably drawn his characters from life. The problem of "Capital vs. Labor" is the theme of the play, and of course there is a strong love interest.

The sensation, without which no play of this kind is complete, comes in the third act, which takes place in the mine. It is a terrific explosion, in which many lives are supposed to be lost. This was cleverly done, and the flash and crash and accompanying effects brought plenty of applause.

The cast was fully equal to the work required. Joseph R. Kettler and W. B. Daly were excellent as the miners. Howard Brandon as the mine owner was appropriately severe. Jeannette Lansford as Nellie suffered patiently, and Alice B. Hamilton as Nancy was as chipper as could be. Louis Fitzroy, Blanche Paul, Robson Dalton, J. G. Gibson, Frederick Reynolds, C. W. Marty and H. E. Evans all helped materially in making the play interesting. Excellent specialties were introduced by Alice Hamilton, J. G. Gibson and the Eagle Quartette. The Factory Girl is this week's attraction.

To be reviewed in THE MIRROR next week

VIVIAN'S PAPAS Garrick.
A SON OF REST Fourteenth Street.

At Other Playhouses.

MAJESTIC.—The Wizard of Oz continues its long, successful run.

ACADEMY OF MUSIC.—The Christian, with Edward J. Morgan, proves a popular attraction.

MANHATTAN.—The Earl of Pawtucket continues to meet with great favor.

CASINO.—The Runaways will celebrate its one hundredth performance to-night (Tuesday).

MADISON SQUARE ROOF.—Otogo proves a successful out-of-door attraction.

NEW STAR.—Two Little Vagrants is this week's attraction.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The New York Chapter of the Alliance will hold a midsummer reception at the Church of Zion and St. Timothy, on West Fifty-sixth Street, between Eighth and Ninth avenues, on Thursday evening, Aug. 20, at eight o'clock. The reception will be held as usual in the Parish House, which has a stage and all accessories for the programme. Refreshments will be served and at the conclusion of the programme there will be dancing. Members have the privilege of inviting two friends.

At the reception held by the Portland, Maine, Chapter at Owl's Nest, Cape Elizabeth, last Monday week, addresses were made by the General Secretary, the Rev. Walter E. Bentley; the Rev. Joseph Battall Shepherd, President of the Chapter, and Bert Lytell, of the McCullum Stock company. Refreshments were served and the exercises were greatly enjoyed. In the evening the Chapter in a body attended the Cape Theatre and witnessed the Celebrated Case as presented by the McCullum Stock company.

Lavinia Shannon presided as hostess at the regular tea held last Thursday afternoon at the headquarters in New York, and among those present were the following: Mathilde Cottrell, "Aunt Louisa" Eldridge, Mrs. Hudson Liston, the Rev. Walter E. Bentley, Camille Porter, Mamie Fitzpatrick, Laura Forrest, Damon Lyon, Mrs. W. G. Jones, Harriette Weema, Edith Merrilees, M. C. McNeill, Camille S. Prescott, Mrs. J. A. Brown, Mary Louise Woelber, Augusta Mason, the Rev. F. J. Clay Moran, Minnie F. Randolph, Bertha Livingston, Maude B. Scott, Mr. and Mrs. Harry Leighton, Maude B. Sinclair, S. M. Cory, Lavinia S. Mason, Maggie Breyer, Rosalie de Vaux, and Mrs. Kate Ernest.

CUES.

Réginal Barlow, who will be a member of Millie James' supporting company this season, was married on Aug. 1, Los Angeles, Cal., to Bertha Merkel, a non-professional.

Henry C. Mortimer has closed a successful summer engagement with the Harrison Adams company, and has returned to New York to begin rehearsals with Eben Holden.

Justice Gaynor granted a divorce last Friday to Sam Howe from Marie Whitney Howe.

Millie Price, the English toe dancer, has brought suit against Sam S. Shubert to recover \$2,307, alleging that \$207 is due her for arrears of salary and bringing the other two thousand as damages.

May E. Cunard was guest of honor at a luncheon given by Mrs. J. L. Culbertson at Haddon Hall, Atlantic City, on Aug. 10. Miss Cunard is under contract with Sullivan, Harris and Wood for this season.

Elizabeth Kennedy, who will make a twelve weeks' tour of the South playing *Rosalind* in *As You Like It*, has just purchased a beautiful villa at Bensonhurst, L. I., and has decided to call rehearsals in the spacious garden of her summer home.

The Capital Theatre company, of Frankfort, Ky., on Aug. 1 succeeded Miss Blanton as lessee of the Capital Theatre, at that city.

A Friend of the Family, W. E. Gorman's new farce, had its premiere at the Grand Opera House, Peoria, Ill., Aug. 16, the house being packed from pit to dome. George W. Barnum and Alice Johnson appeared in the leading roles.

The Grover Brothers will this season put out three Minister's Daughters companies, one of which opens in Brooklyn on August 29. The others open a week or so later. During the season they will also produce, on an elaborate scale, a new drama by Leonard Grover, Sr., called *In Old Virginia*. Another project for this season is the early production of *No Fool Like an Old Fool*, which is described as a comedy with music, but not a musical comedy. The cast will include Leonard Grover, Jr.

Maude Winter has been engaged to play the role of Celia in Henrietta Crossman's revival of *As You Like It*.

The rehearsals of *Sweet Jasmine*, in which Marie Montagu will star under the direction of Wallace Munro, will begin in this city next Monday.

William H. Young returned to New York last week from a vacation trip of two months in England.

Asa Lee Willard is about to leave for Portland, Ore., where he will begin an engagement, on Aug. 31, in the Christian.

Spottiswoode Aitken has been obliged, owing to ill health, to cancel his engagement with Robert R. Mantell.

Charlotte Tittell, who is to play Charlotte Durand, the heroine, in *The Cavalier* this season, succeeding Julia Marlowe, had several consultations last week with George W. Cable, author of the original novel, regarding the character and the atmosphere of the drama. The tour of the company this season will include the sections of the South in which the scenes of the story are laid.

Joseph T. Ratliff, of Dayton, Ohio, has signed with The Bostonians.

Charles Darling, of North Adams, Mass., has signed as advance agent for the Bieder Cornell company.

Frank C. Reid has been engaged by Liebler and Company to do the press work for the Eleanor Robson company.

THE STOCK COMPANIES.



Frank E. Camp, whose portrait appears above, has returned from Detroit, where he spent seven weeks at his home. Mr. Camp had a successful season early in the year with Ralph Stuart on the Pacific Coast. Prior to that he was leading man with the Thanhouser Stock company. His plans for the coming season have not been settled as yet.

Edna Earle Lindon received strikingly strong notices from the local press when she recently opened with the Rutland Stock company at Shedy's Theatre, New Bedford, Mass., and received many flowers on the occasion of her first appearance with this organization.

Mrs. Spooner, Edna May, Cecil, Mr. Phillips, and Mrs. McAllister arrived on the *St. Paul* Saturday after a delightful trip. Mrs. Spooner negotiated for a number of plays.

Gertrude Norris has been engaged to play ingenue roles with the Grand Opera House Stock company, Pittsburgh.

Howard Russell has closed a season of forty-five weeks with the Baker Theatre company, formerly the Neil Stock company, at Portland, Ore. He has been re-engaged for the light comedy parts next season.

Arthur Maitland has signed with the Radcliffe company, of Philadelphia, this being his second season as leading man and stage director of that organization.

Manager Ralph A. Ward has re-engaged Gertrude Dion Mabbill as leading woman for his E. V. Phelan Stock company.

The Majestic Stock company, Utica, N. Y., closed Aug. 14. James A. Devine, who replaced Harry Bewley as leading comedian five weeks ago, was well received by press and public.

TRANSATLANTIC TRAVELERS.

Mr. and Mrs. Charles Knapp and their daughter, Lottie, who have been spending the past month in New York, will sail for England on Aug. 18. Mr. Knapp was formerly manager of the Wagner Opera House at Lorain, Ohio.

V. M. de Silke and Harry Travers arrived in New York on the *Glasgow* on Aug. 9.

William E. Philip, who was for nearly three seasons a member of The Bostonians, and who was later connected with the Shuberta, arrived in New York on Aug. 11 on the *Stromer*. Mr. Philip will this season appear in Paul Edwards' productions.

Wilton Herior, the stage-manager of the Three Little Maids, accompanied by Vera Vallis, Ella Daincourt, Gertrude Kuzelle, Etta Thorne, Marie West, Eva Wright, Bertha Callan, and May Gordon, of the company, arrived in New York on the *St. Paul*.

A. H. Hummel, Mrs. Spooner and her daughters, Edna May and Cecil, Christie McDonald, and Billy Clifford were among the passengers on the *St. Paul*, which arrived from England on Saturday.

CURRENT AMUSEMENTS

Week Ending August 22.

ACADEMY OF MUSIC—The Christian—3d week—12 to 19 times.

AMERICAN—Closed.

BELASCO—Closed.

BLOU—Closed.

BROADWAY—Closed.

CARNEGIE HALL—Musical Entertainments.

CASINO—The Runaways—15th week—90 to 105 times.

CIRCLE—Closed.

CRITERION—Closed.

CRYSTAL GARDENS—Burlesque and Vaudeville—9th week—40 to 54 times.

DALY'S—Closed.

DEWEY—Closed.

ELKS' MUSEE—Figures in Wax.

EMPIRE—Closed.

FOURTEENTH STREET—Nat. M. Willis in *A Son of*

Rest—1st week—1 to 8 times.

GARRICK—Closed.

GARRICK—Vivian's Papas—1st week—1 to 8 times.

GRAND OPERA HOUSE—Moving Pictures.

HARLEM OPERA HOUSE—Closed.

HERALD SQUARE—Closed.

HURTHIG AND SEAMON'S—Closed.

HIVING PLACE—Closed.

KEITH'S UNION SQUARE—Vaudeville.

KNICKBOCKER—Closed.

LION PALACE—Vaudeville.

LONDON—Closed.

MADISON SQUARE—Closed.

MADISON SQUARE GARDEN—Venice in New York—12th week.

MADISON SQUARE ROOF GARDEN—Japanese Opera—8th week—41 to 46 times.

MAJESTIC THEATRE—The Wizard of Oz—31st week—21 to 28 times.

MANHATTAN—The Earl of Pawtucket—22d week—45 plus 100 to 175 times.

MENDELSSOHN HALL—Musical Entertainments.

METROPOLIS—The Winning Hand—2d week—2 to 9 times.

METROPOLITAN OPERA HOUSE—Closed.

MINER'S BOWERY—Closed.

MINER'S EIGHTH AVENUE—Closed.

MRS. OSBORN'S PLAYHOUSE—Closed.

MURRAY HILL—Closed.

NEW GRAND—Closed.

NEW STAR—Two Little Vagrants.

NEW YORK—Closed.

OLYMPIC—Closed.

PARADISE ROOF GARDEN—Punch, Judy and Co. and Vaudeville—12th week—6 to 72 times.

PANTHEON—Vaudeville.

PEOPLES—Closed.

PRINCESS—Closed.

PROCTOR'S FIFTH AVENUE—Cats.

PROCTOR'S FIFTY EIGHTH STREET—The Factory Girl.

PROCTOR'S TWENTY THIRD STREET—Vaudeville.

PROCTOR'S 12th STREET—In R.R.

ST. MICHAEL'S GARDEN—Closed.

SAVOY—Closed.

TERRACE GARDEN—Summer Opera 13th week.

THEATRE—Closed.

THIAA—Closed.

THIRD AVENUE—Down by the Sea.

WALLA'S—Closed.

WEBER AND FIELDS—Closed.

WEST END—Closed.

WINDSOR—Closed.

WINDSOR—Closed.

WINDSOR—Closed.

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Almossino, Laura, Edith Austin, Sibbie Anderson, Margaret H. Ayres, Adora Andrews, Marie Allen, D. Arce, Ada Adair, Neva Aymar, Mabel Amber, Annie Angeles, Rena Aubrey, Mrs. P. C. Allen, Mary Asquith, Mildred Ashland, Carol Arden, Frances A. Atherton, M. L. Aiken, Fannie Abbott.

Barbe, Octavia, Edna Brownson, Emilie Beupre, Beale L. Butler, Maud Brin, Lucy Blake, Lottie Barry, Nettie Black, Edith Barr, Florence Bowden, Sylvia Birdwell, Josephine Baird, Helen Byron, Mrs. Wm. Burgess, Clara Bayes, Mildred Belmont, Margarette Baxter, Rachel Blake, Mabelle Baker, Elfreda Busing, Louise Brandt, Adine Boulver, Eva Burham, May Bryant, Mrs. Clarence Brune, Clara Bernad, Hope Booth, Olga Bowser, Laura Bigger, Helen Bertram, Ruth Brown, Mrs. Edwin Brandt.

Cadez, Beatrice, Beale Clayton, Dan M. Cann, Francis Cummings, Eleanor Carey, Mabelle Cameron, Beatrice Cheney, Genevieve E. Carwell, Lulu Cross, Margaret Cornille, Beside Clifford, Carrie W. Colburn, Emma Chase, Maybelle Courtney, Marguerite Cresse, Jane Coombs, Cora Carter, Alice Cook, Frances Curran, Ollie M. Cooke, Julie Caldwell, Madge C. Cook, Jessie M. Collins.

Dale, Anne, Mrs. Edw. Dudley, Dolly Delroy, Mrs. Dearduff, Minnie Dupree, Helen Dexter, Mrs. Jno. Dunne, Pauline Devere, Edna Dean, Lorraine Drex, Laura Davis, Dolly Davis, Mrs. Kurla Dale, Louise De Wolf, Mona Desmond.

Eliverton, Ethel, Carrie Edney, Eleanor Elkins, Mrs. E. Errington.

Francis, Ruth, Amy Fanchonette, Marie French, Beale French, Thelma Fair, Mrs. Douglas Flint, Irene Franklin, Lole Fuller, Flo Farrell, Virginia Francis, Mrs. Chas. Fox.

Gilbert, Mabel, Alberta Gallatin, Mrs. R. L. Giffen, Mrs. Wm. Grey, Mrs. W. N. Gardner, Florence Gerald, Mildred Gilbert, Mrs. J. H. Gilmour, Lulu Gordon, Mabel Gilmore, Grace Gunning, Nella Grace, Carolyn Graves, Beatrice Golden, Maudie Gray, Gussie Gardner.

Hall, Josephine, Maud E. Hall, Nellie Heywood, Gertrude M. Hazard, Daisy Henderson, Ethelwyn Hoyt, Kate Harwood, Irene Hobson, Maud Hillier, Anna Hickman, Pauline Harter, Lillian Houston, Edna Hixon, Blanche Hunt, Lucia Hartford, Pearl Henri, Grace G. Haynes.

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Rooney, Chas. J., Chas. Rockwood, Kenneth Rhoads, R. B. Ross, Eugene Ray, Joe Rogers, J. D. Rutbas, C. D. Richardson, Rowland S. Rex, Maurice F. Raymond, Frank Rowan, Raymond L. Royce, Al. Roth, Earle Ryder, Harry Richmond, Edmund Russell, Harry Reid.

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Young, C. L., Frank Young, Bert Young, T. J. Yore.

REGISTERED MATTER.

Estia Dean, Louise Willis, Marion Conover, C. E. Morrison, D. H. Hunt, Edw. N. Chaboe, Will Conkling, Edw. R. Giles, W. Rhodes, Steven Fitzpatrick.

THE MISHLER THEATRES.

The State Street Theatre, Trenton, being built for C. C. Mishler, of Altoona, Pa., is under roof, and it will be finished to open in November. The theatre, exclusive of the ground, will cost over \$75,000. The theatre interior occupies a space of 80 feet in width and 135 feet in depth, with a twelve feet wide outside passage on both sides and 18 feet width in the rear. Mrs. Mishler will locate in Trenton, and will personally manage this theatre.

The Academy of Music, Reading, Pa., has been handsomely frescoed and renovated on the first floor, a leaded glass partition has been put in between the auditorium and lobby and all the aisles covered with velvet carpet. The dressing rooms have been painted and papered and newly carpeted. Two beautiful interiors, by Isaac Goddard, have been added to the scenery, which was all new last season. The improvements cost over \$1,000.

The Opera House, Altoona, Pa., has been gone over, and in the auditorium and on the stage it looks like an entirely new place of amusement. The two theatres at Johnstown have also been much improved. The Lyric Theatre, Altoona, has been cleaned and beautified in the front and new scenery is being painted for the stage. On account of not getting possession of all the property intended for the new theatre at Johnstown before August 1st, the theatre will not be finished until next spring. The estimates are all in and the contracts are ready to sign. The theatre, with ground, will cost over \$100,000.

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THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Tom Nawn and company head the bill in Pat and the Gentle. The others are Fields and Ward, Marlo and Aldo, Ada Arnoldson, Ely and Harvey, McIntyre and Primrose, Prince Kokin, Harry Lavenport, Stanley and Brockman, James F. Kelly and Dorothy Kent, Kelly and Reno, Russell and Buckley, Gallardo, and the biograph. A special feature is a new cycle whirl with four riders.

Tony Pastor's.

The bill is headed by Georgia Gardner and Joseph Madden in Too Many Darlings; and includes Post and Clinton, Adami and Taylor, J. M. Norcross, Meekim and La Mars, minstreis; Century Comedy Four, Tascott, Mr. and Mrs. James P. Lee and Little Madeline, Marion and Pearl, The Three Demonstas, St. John and Le Ferre, West and Fullman, Le Claire and Bowen and the Vitagraph. James Francis Sullivan and Curtis C. Drew are an extra attraction.

Proctor's Twenty-third Street.

Favor and Sinclair in The Magulres, and Colby and Way as the Ventriloquist and the Dancing Doll, head the programme. Others are Paul Barnes and company, Frobel and Rugs, Lamb's Quartette, Pete Baker, Dorothea Sisters, Mattie Lockette, Mr. and Mrs. Thomas Breen, Yankee and Dixie (trained dogs), Siddons Brothers, Byron and West and the kalatechnoscope.

Proctor's Fifth Avenue.

Robertson's famous old comedy, Caste, is this week's offering by the stock company, with a cast embracing Beatrice Morgan, Paul McAllister, George Bryant, Hugh Ford, George Friend, Jessie Izette, Alice Gale and others. The olio includes Hanson and Harris, the Minnie Revere, Leonard and Leonard, Adams and White, Joseph Natus and the kalatechnoscope.

Proctor's 125th Street.

Dr. Bill is this week's attraction. The cast is headed by Frederic Bond, and includes Robert Cummings, Duncan Harris, F. A. Thomson, Joseph Green, Margaret Drew, Marion Mathey, Margaret Kirker, Mathilde Deshon, Lorna Elliott, Ethel Wynne, and others. Beata Curtis, Gardner and the kalatechnoscope are the vaudeville numbers.

Paradise Gardens.

The bill includes Max Victor's Royal Venetian Band, Agnes Mahr, Gillett's dogs, Five Juggling Johnsons, Rice and Prevost, Riccobono's horses, Wilton Brothers, Four Nightingales, Josephine Sabel, Yamamoto Brothers, J. Warren Keane and the operetta, Punch, Judy and Co.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—There were a number of good acts on the bill last week, but the honors were carried off by Bert Howard and Leona Bland in their farcical sketch, A Strange Boy, which was one of the big laughing hits of the season. After the Monday matinee audience had been properly convulsed by these clever entertainers the management expressed approval by putting them further down on the bill. They again made good in the new position, and won just as many laughs as ever after all the other good turns had been seen. Miss Bland displayed a new costume that is a marvel of good taste and elegance, and was as thoroughly "cute" as ever. Mr. Bland's comedy and trick piano playing took the house by storm. Isabella Urquhart was the headliner, and repeated her pleasing performance in Even Stephen, assisted by a clever light comedian, whose name was not in the programme. Menfese Johnston presented a new comedy by Edmund Day, called The Golden Rose, which made a distinct hit, and should insure for the player some excellent bookings. The scene is laid in a broker's office. A young man, who is disappointed in love, is trying to bankrupt himself by buying stocks that are going down every minute. He has in his possession a rose made of gold, which is supposed to make the wearer of it irresistible to those of the opposite sex, but at the same time it makes him indifferent to their charms. The girl with whom the youth is in love enters, and he decides to test the power of the rose. The moment he pins it on his coat the young woman, who has been so chilly, makes ardent love to him, but he is quite indifferent to her pleadings. He lays the flower aside for a moment and she immediately becomes icy while his ardor burns with great warmth. He drops the rose and she obtains possession of it, when the tables are turned once more. While she is wearing the rose he seizes her, in spite of her protests, and the charm becomes fastened to a thread in his coat. Both thus come under the influence of the charm and make mutual protestations of love. The climax, in which he gives the rose to a homely little Jew peddler and holds the girl until the Jew gets out of sight, is very cleverly thought out and brings down the curtain very happily. Mr. Johnston was assisted by Belle Stoddard, and they acted with much cleverness and brought out the meaning of Mr. Day's little fairy story very smartly. Kelly and Violette introduced their bright singing act with much success. Miss Violette displayed three gorgeous gowns, and Mr. Kelly's strong baritone voice was heard in "Hilawatha" and other selections. John F. Leonard, late of Gilmore and Leonard, did a single specialty that was fairly good. His methods are peculiar, and he has always been a funny man, but his talent needs a "feeder" to make it show at its best. Walter Daniels did an act similar to that of Charles Leonard Fletcher, making up before the audience, giving out gags while applying the grease paint, and delivering lines in character after the make-up is finished. His work was well done and he earned applause for his efforts. The Golden Gate Quartette, assisted by Fanny Winfred, did a very neat singing and dancing act that took well. Orville and Frank, Lawrence Crane, Gilday and Fox, Harry B. Watson, Harry B. Lester, the biograph and stereopticon were also in the bill.

TONY PASTOR'S.—Callahan and Mack in their delightfully natural act, The Old Neighborhood, headed the bill and charmed everybody. Their work is a pleasant relief from the overdrawn, baboon-faced Irish act, with its skull-cracking tricks and jaw-breaking mispronunciations, and they are sure of a hearty welcome from any audience that appreciates good humor properly presented. Tim McMahon and Edythe Chappelle

were warmly welcomed, and made a big hit with their sketch, Twenty Minutes Before the Train Leaves. They introduced a back drop, showing a train at night going at full speed, that was very effective, but it was their gagging, dancing and singing that made the hit. Secrecy, after all, is only an adjunct, and unless the material that goes with it is good the audience will soon tire. McMahon and Chappelle do not give the spectators a chance to nod for a moment, as there is something going on from the time they appear until they make their final bow. "Longfellow," who bills himself as "Speaker of the House of Comedy," had an assortment of gags that have outlived their usefulness, and in spite of an eccentric appearance the audience did not respond to his efforts. He plays the trombone, but is by no means a musician. H. V. Fitzgerald, the protean artist, was seen in a new sudden-change act that is somewhat better than anything he has done heretofore. He has a new arrangement of screens that enable him to appear and disappear quickly and make his changes in record-breaking time. The sketch is arranged to show the various characters one may meet in a city after midnight, and the finish, in which he impersonates two jolly "drunks," an Irishman and a German, who are being chased by a policeman, is very amusing. Cook and Sylvia brought down the house in their dancing act. Cook's wooden shoe dance is marvellously well done, and he was frequently interrupted with applause. Joe Morris raised laughs with his Hebrew parodies. The Brothers Van did one of the best musical comedy acts seen here in some time. The comedian is naturally, legitimately and consistently funny, and they carefully avoid making use of time-worn gags. Their music is also very good. Charles and Florence Gregson have a very pretty duet in the "Kiss Song," but it would be better if they would make it more realistic. Their costumes are very neat. The Chamberlains did some remarkable feats with their lassoes, and were heartily applauded. Tommy and Laura Harris in Almost an Uncle; Astell and Sylvia, Sheppard Camp, the vitagraph and the Moriscope also helped entertain.

PARADISE GARDENS.—The dancing of the Yaito Duo, the music of Victor's Royal Venetian



FELIX AND BARRY BASEBALL TEAM

Band, the tricks of Riccobono's horses, the very clever and dexterous work of the Five Juggling Johnsons, the Mysterious Agi, Gillett's dogs, Rice and Prevost, dainty Agnes Mahr, Wilton Brothers, Josephine Sabel, Four Nightingales, Yamamoto Brothers and Mr. Hammerstein's operetta, Punch, Judy and Co., all served to make the evening pass pleasantly for the large crowds that attended. The roof being thoroughly protected from the weather, the coolness and rain of this Summer have not interfered materially with the prosperity of the roof, which is one of the most popular places in town.

PROCTOR'S FIFTH AVENUE.—F. C. Burnand's comedy, Dolly and Betsy, was capitally presented last week by the stock company. Frederick Bond, as Mr. Dawson, scored another pronounced hit, and Hudson Liston, as Mr. Birkett, had a good part in which to show his talent as a player of elderly men. Duncan Harris, as the overgrown boy, was excellent. Belle Gold put plenty of life into the character of Betsy. Beatrice Morgan looked very charming as Mrs. McManus, and Mathilde Deshon, as the mother, was quite effective. Others who did good work were Paul McAllister, George Bryant, Albert Roberts, Harry Bourjohn, Lorna Elliott, Ethel Wynne and Alice Baxter. The olio was headed by Gorman and West whose comedy sketch, A Special Meeting, scored heavily. Dorothy Kenton played the banjo cleverly, the Fraser Duo danced, John Delmore and Harry B. Lester furnished monologues; Chris Greene did his musical comedy act, Ernest Nizans showed his skill and strength in his aerial act, and there were new views on the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—Lillian Burkhardt, who has not been seen at this house in some time, was warmly greeted by her numerous admirers and scored a complete success in her latest sketch, A Strenuous Daisy, by Anna S. Richardson, which was fully reviewed in a recent issue of THE MIRROR. Miss Burkhardt has had a long and successful season, during which she has done a deal of hard work, but she was as buoyant and sprightly as ever last week, and gave a spirited performance of the Western girl who uses slang but whose heart is in the right place. Page Spencer, Harry Robinson and Margaret Hatch rendered capable support. A big laughing hit was made by Dan Sherman and Mabel De Forrest in the screaming absurdity, The Battle of San Dago. The Two Roses were successful with their musical act. J. W. Hampton's trained goose did some interesting tricks, and his dogs pleased the children. The Twin

Brothers Starr danced and talked in a conventional way. Others were The Rapiers, singers and dancers; Smith and Smith, comedy acrobats; Lombard Brothers, Irish comedians; Lydia Hall, coon singer; Mortimer Bassett, mimic; Harry A. Brown, cartoonist and the kalatechnoscope.

PROCTOR'S 125TH STREET.—The stock company appeared to advantage in the comedy Captain Hackett, and hits were made by Robert Cummings, Pearl Landers, George Friend, H. Dudley Hawley, Marion Mathey, Margaret Kirker and others. A curtain-raiser, called The New Model, preceded the comedy. The vaudeville numbers included Matthews and Ashley and the kalatechnoscope.

ST. NICHOLAS COLLAPSES AGAIN.

The St. Nicholas Garden in this city, which has had a very tempestuous season, was struck by another cyclone on Thursday evening last. The result was a total collapse, with many victims, who are now nursing their wounds, most of which are in the region of the pocketbook. The storm began brewing about nine o'clock in the evening, when the people in the audience, impatient at the non-rising of the curtain, began to grow restless. Several men went out to the box office, and the man in charge sent them back to their seats with the news that the curtain was likely to go up at any moment. From behind the drop came faint rumbles that portended the arrival of the hurricane. Manager Najib Hashim was in earnest conversation with the vaudevillians who were on the bill, and the topic under discussion was the vulgar subject, "money." The actors and managers were so deeply engrossed in the discussion that the audience was forgotten, and, as the debate was not decided in favor of the people who make a living by causing others to laugh, they declined to follow their usual avocation. It is said that some very strong arguments were used by the players, and that they emphasized their points so strongly and with such violent gestures that the manager was forced to make use of the telephone in order to obtain the assistance of the police in upholding his side of the argument. After the thespians had exhausted themselves the people in the house gathered around the box office and bothered the manager with their views on the financial question until he grew weary. No money was refunded, but tickets good for the following evening, when no performance was given, were handed out and the indignant citizens were unceremoniously hustled out on the sidewalk. To join the players, who were holding an indignation meeting. The Great Lafayette, a big band of musicians and Charnion, who disorbes on the trapeze, were the most prominent sufferers from the wreck.

FELIX AND BARRY'S BALL TEAM.

THE MIRROR prints this week a picture of the Felix and Barry Baseball Team, which has won many notable victories on the diamond during the past few months. In fact, its record shows that it has not lost a game this season, although it has met many of the best organizations in Greater New York. This is the only club gotten together by a vaudeville team, and Mr. Felix is the only vaudeville performer on the team. Of course Miss Barry does not play but she is always an enthusiastic "rooter" at every game. Mr. Felix plays first base and has not made an error during the entire season. The Felix and Barry team met and defeated Fred A. Stone's team twice. They have also beaten the Laurels.

Secretary. A committee was appointed to confer with the managers of the fair with a view to mutual benefit. The Midway at the St. Louis Fair will be called "The Pike," and those who visit it will probably be called "Pikers."

REOPENING OF THE DEWEY.

The Dewey Theatre was reopened for the season on Saturday evening last with the Eagle Burlesquers as the attraction. The company, which is a new one, is under the management of Timothy D. Sullivan, who is a very prominent member of the Fraternal Order of Eagles, and George J. Kraus. The house was crowded on the opening night with Eagles and others, and the new enterprise was given a rousing send-off. The opening burlesque is a travesty on The Wizard of Oz, and is called The Wizard of Jersey. The book and lyrics are by Ralph Post and the music by Robert Becker and Billy Busch. Ida Emerson, Benny Welch, Dave Conroy and Phil McFarland played prominent parts, and a large and good-looking chorus did some smart work. Nellie Magnire, Dora De Vere, Howard Wilson and others were in the cast. The piece was handsomely costumed and cleverly arranged by Mr. Post. The finish, in which an immense Eagle in electric lights is shown, is very effective. A good olio, made up of Conroy and McFarland, Nellie Magnire, Miss Schell and her lions, the Busch-De Vere Trio and Albin, King of Cards, was followed by a burlesque called On Board the Good Ship Jane, in which the entire company appeared to advantage. Taken all in all, the Eagle Burlesquers will compare more than favorably with any o. the organizations of its kind, and it will undoubtedly become popular.

THE "LOOP" CLAIMS ANOTHER VICTIM.

The terrible accident to William Gorham on the "loop" at Luna Park, Coney Island, recorded in last week's MIRROR, was followed on Saturday evening last by another of the same kind. The victim in this case was John M. Peters, twenty-five years old, who had been engaged to succeed Gorham. There were 30,000 people present when Peters attempted his perilous feat. He met with the same fate as his predecessor, falling from the top of the circle to the promenade, thirty feet below, where he was picked up, a mass of bruised flesh and broken bones. The doctors who examined him said that he had no possible chance to recover. Among the horrified spectators was a girl to whom Peters was engaged to be married. She was one of the first to reach his side after his fall, and when she realized the extent of his injuries she fainted. The police visited the scene of the accident on Sunday and forbade further performances on the "loop."

REHEARSALS AT WEBER AND FIELDS.

The entire company engaged for Weber and Fields' Music Hall gathered for the first rehearsal last week, and from now until Sept. 17, everybody, from the humblest chorus girl to the principal comedians and the prima donna, will be kept busy following the instructions of Ben Teal, who has entire charge of the production. There are a number of new faces in the chorus, which has been greatly increased in numbers. It is rumored that several new beauties have been discovered, and the hearts of the "Willie-boys" are palpitating in advance. The new piece has not as yet been named, but it will be the most pretentious production ever offered at the popular house. William T. Francis has written several new numbers and is directing the musical part of the entertainment with much energy.

A COMEDIAN POLITICIAN.

Billy Radcliffe, of Youngstown, O., is stirring up the small towns in Ohio by running a unique campaign for Mayor Johnson. Radcliffe is an all-round entertainer, and in addition to being a good stump speaker he can play the banjo, sing coon songs, and do all sorts of sleight-of-hand tricks. He drives from town to town behind a fine team of horses, and has delivered several speeches every day to immense audiences made up of farmers, who look and listen with their mouths wide open, ready to swallow the words of wit and wisdom that fall from Radcliffe's lips.

MABEL M'KINLEY WILL STAY.

Mabel McKinley, the niece of the late President, who made her debut in vaudeville at the Orpheum circuit a few weeks ago, and who, it was said, intended retiring from the stage owing to the objections of her relatives, will continue her tour after all. She will resume at Grand Rapids on Aug. 24, and will fill a number of dates already booked for her, including one at the Circle Theatre in New York. Her business is being handled by B. A. Myers, who says that her services are in great demand at a salary considerably in excess of \$1,000 per week.

BOSTOCK TO GIVE BENEFIT.

Before the close of his season at Sea Beach Palace, Coney Island, Frank C. Bostock will give a big benefit performance in aid of the Bittig Brooklyn Christmas Tree Society, of which Mrs. Frank Bittig is president. Mrs. Bittig, who is a society leader of Brooklyn, has devoted most of her time during the past few years to her pet charity, which has brought cheer to thousands of poor children, to whom Santa Claus would remain an unknown quantity, were it not for her perseverance and hard work. She is exceedingly grateful to Mr. Bostock for his generosity, and will see to it that his auditorium will hold a record-breaking crowd on the day of the benefit.

VOGEL'S MINSTRELS BEGIN SEASON.

The seventh annual opening of the season of John W. Vogel's Big Minstrels took place at Mansfield, Ohio, on Aug. 15, and a packed house gave ample proof of the popularity of the Vogel entertainment. The chief entertainers engaged for the season by the Vogel are Arthur Hays, Lew Benedict, the Melrose Troupe, Bowman Deaves, Crawford and Pinning, Tommy Hayes, the Electric Trio, Egan and Christopher, Harry Leighton, George W. Kerr, Thomas Mennin, Karl Gath, F. P. Keeney, F. V. Jumps, Charles Strutsman and Edmond Bais. Mr. Vogel has added many new and attractive features, and the equipment is finer than ever.

W. C. FIELDS IN AUSTRALIA.

W. C. Fields, the eccentric juggler, who went to Australia some time ago, has made a deep impression upon the residents of the Antipodes at the theatres controlled by Harry Rickards, the enterprising manager, who acours Europe and America for good acts in order that his patrons may enjoy the very best in the world of vaudeville. The praise accorded the specialty of Mr. Fields by the Australian press has been most flattering, and the success of his long engagement on the other side of the Pacific is assured.

PERCY WILLIAMS COMING HOME.

Percy G. Williams, manager of the Circle and Orpheum Theatres, sailed from Europe on Aug. 12, in conjunction with M. Meyerfeldt, of the Orpheum Circuit. Mr. Williams has booked a large number of prominent European acts, which will be seen only at the theatres controlled by the parties interested. Mr. Williams will arrive in New York this week, and Mr. Meyerfeldt will be here about Sept. 1.

VAUDEVILLE JOTTINGS.

Eckhoff and Gordon, the musical laugh makers, last week scored the biggest hit ever made by a musical act at Crescent Gardens, Revere Beach, Mass. Howard McCarver and Lilly Garney are in their tenth week clearing dates on the Pacific Coast. They are booked until Jan. 8, 1904. A woman who was arraigned in a Chicago court one day last week, on a charge of petty larceny, gave

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RENO & RICHARDS, the Comedy Acrobats, dissolve partnership week of September 21st, after that date
FRANK P. RICHARDS and LOUISE MONTROSE
 (Late of Reno and Richards) (Late Soubrette, King Dodo and Prince of Pilsen Co's)

Will introduce in Vaudeville an Original Sketch Written by **GEORGE M. COHAN.**

Permanent Address: 450 South First Avenue, Mt. Vernon, N. Y., or Agents.

the name of Annie Oakley, and claimed that she was the famous rifle shot.

Rastus and Banks have just closed a very successful twelve weeks' engagement on the Frank M. J. park circuit, and will open Sept. 3 with The Two Sisters Co.

Julian Rose, "Our Hebrew Friend," was booked by Martin Beck for four weeks in San Francisco and Los Angeles, and his success has been so pronounced that Mr. Beck has extended the engagement to fifteen consecutive weeks, and has offered Mr. Rose return time in the Spring. J. J. Rosenthal has offered Mr. Rose a starring proposition for three years, commencing next season, which he has accepted.

Keough and Ballard will open at the Orpheum, San Francisco, Aug. 23, for two weeks, and are booked solidly up to May, 1904. They will use A. Vaudeville Surprise again this season. They intended to produce their new act, but the one was such a success that they decided to continue it for the present. Edward Walsh will look after the "props" for them.

Jeanne Ardelle, of Wals and Ardelle, has returned home, after a pleasant vacation at Watkins Glen Springs.

Falling to furnish \$500 bonds, L. D. De Etta, of a carnival co., is held in jail at Ft. Dodge, Kan., on a charge of criminal carelessness, which is alleged, resulted in the death of Clara Rasmussen at Ft. Dodge on July 4, while she was making the initial attempt on "the slide for life" from the top of the Court House dome. The grand jury, which convenes Aug. 24, will consider the case.

George B. Fee is busy arranging the details for the second subscription vaudeville entertainment to be given in the hall room of the New Matheson Hotel, Narragansett Pier, R. I. Mr. Fee has built a large stage and has two artists painting three new acts of scenery for the occasion. The vaudevillians are now being secured by James J. Armstrong, who is also engaging the people for the Washington County, R. I. Fair, which will be held at Kingston, R. I., Sept. 8, 9, 10 and 11.

The attractions at Frank's Opera House, Bayonne, N. J., this week are Piccolo Midgets, Dally and Devere, Jager and Jager, Sir Cotton Blossoms, Billy Carter, Mamie Butler, Lyons, Harry Seaback, and Klein, Ott Brothers and Nickerson.

Last week's bill on the Floating Roof-Garden proved most distressing. Mitchell and Cain, in their ludicrous talk, and Tom Kelly, lyric tenor, helped in part to dispel the gloom, but of Clifford and Harvey, Jack Welsh, Stella Tobin, and Gilson and Countess the loss said the better. Slaughter, Brillech, who is also head of this week's bill. Business has been fairly good, considering the weather.

Frank Cushman finished his five weeks' engagement with R. J. Jose's Minstrels on Aug. 15 at Salt Lake City. It has been four years since Mr. Cushman toured the coast, and the ovation he received everywhere was extremely gratifying, as it showed that he had not been forgotten. Several cities proclaimed Mr. Cushman the real successor of Billy Emerson. Mr. Cushman has bright prospects in view in the West, and may remain there the entire season.

Harcourt and May completed a twelve weeks' engagement at the Empire Theatre, Ashtabula Harbor, O., on Aug. 15. When Harcourt made his appearance on the stage a large bouquet of assorted vegetables was handed to him over the footlights. Before he could recover from the surprise a man jumped on the stage and presented to him a hand-carved cane, a gold watch chain, a beautiful "Eagle" signet ring and a silver "Eagle" button. The gifts were from his friends and members of the Fraternal Order of Eagles. The team has signed with Peck's Bad Boy Co. (Southern), opening Aug. 24. Mr. Harcourt will manage the stage.

Emma Carus will spend a few weeks in vaudeville preparatory to her Fall season in musical comedy. James Dolan, of Dolan and Lenhart, has signed to open at the New York Roof-Garden last evening. He will replace Junior McCree.

Pat Rooney and Emma Francis have six weeks' ahead of them as headliners in vaudeville before their regular dramatic season opens.

Mr. and Mrs. Stuart Darrow, at the close of their summer engagement with J. W. Gorman at Sacandaga Park, N. Y., Aug. 22, will take an automobile tour through New York State, arriving in Pittsburgh, Pa., in time to open their winter season in that city Sept. 1.

The Laskys, military musicians, who have been re-engaged by the Hermann the Great Co. for this season, left on Aug. 15 for Savannah, Ga., where the co. opens its season. They play San Francisco (their home) in November.

Waller and Magill were compelled to cancel their vaudeville dates, owing to the death of Mr. Waller's mother, who died Aug. 15, of a complication of diseases, after a lingering illness of thirteen months. Mrs. Waller was well known among the members of the vaudeville profession.

Loie Fuller sailed for Europe last week.

"Jack," one of the big lions at Glen Island, had one of his teeth pulled last week. He stood the operation bravely, but was thoroughly chloroformed before the dentist undertook the task assigned him.

Oscar Hammerstein was summoned to court last week to answer a charge of an alleged violation of the Sunday law at Paradise Gardens, by permitting a horse to go through a performance. Mr. Hammerstein's counsel put in an able defense, and the case was adjourned till Aug. 26.

Will West will begin a series of vaudeville dates at Hurlitz and Seamon's on Aug. 29.

Dorothy Morton and ten dancing girls will produce a new act shortly at one of the London music halls.

Dolly Theobald, on the advice of her physician, has canceled her engagement with The Little Outcast, and will resume work in vaudeville with her partner, Mr. Powers. The one-night stands, with their accompanying hardships, threatened to undermine Miss Theobald's health.

When Lew Dockstader's Minstrels were in Newport last week Mr. Dockstader made some jokes at the expense of Harry Lehr, and Mr. Lehr indignantly left the theatre. The news was sent all over the country by the Associated Press, and Mr. Dockstader reaped the benefit of a gigantic advertisement without having to call in the services of the trusty press agent.

James B. Donovan and Dick and Alice McAvoy are extra attractions this week at Forest Park, Kansas City, Mo.

C. Hal Johnson, vaudeville feature with the Adair, Greer and Adair Stock co., will put on an Indian dance, in which he will wear a dress made for him in Vancouver, B. C., by the queen of a tribe. He is also contemplating putting on an electric dance, the effects of which will cost over \$800.

FAIRS AND CARNIVALS.

The Commercial Club, of Fargo, N. D., gave a successful street carnival July 27-1. The Patterson-Brainerd Carnival Company furnished several good features, and their receipts were the best of the season. Automobile races, industrial and flower parades and balloon ascensions were some of the attractions.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank space will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Geo. H., and Co.—Chester Park, Cincinnati, 16-22.

Aragon, Pepita—Avenue, Detroit, 17-22.

Archer—Freebody Park, Newport, R. I., 17-22.

Armstrong and Wright—Park, Toledo, 17-22.

Armstrong and Holly—Oklahoma City, Okla., 17-22.

Apollo Quartette—Oleontangy Park, Columbus, O., 17-22.

Ascoli and Eddy—Sans Souci, Chicago, 17-22.

Ashton, Margaret—Empire Palace, Birmingham, Eng., 17-22.

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Ashton, Margaret—Empire Palace, Birmingham, Eng., 17-22.

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF and ANNA GORDON

This week, Norumbega Park, Boston, Mass.

Murphy and Willard

At Olympia Park, McKeesport, Pa., this week, playing return date—Next!

6 MUSICAL CUTTYS 6

3—Brothers and Sisters—3

THE WORLD'S GREATEST FAMILY OF INSTRUMENTALISTS.

Week Aug. 17, Ocean View Casino, Norfolk, Va. Week Aug. 24, Reservoir Park, Richmond, Va.

WM. CUTTY, Mgr. Per. address, 237 W. 120th St., New York.

Charles Ernest

THE BLACKFACE SINGING COMEDIAN.

"Charles Ernest was so good a monologue comedian in blackface that the audience would hardly let him leave the stage when once it had given his quality."—Boston Herald, Aug. 4.

Aug. 10, Kohl and Castle Circuit. Sept. 30, Orpheum Circuit.

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

LOST—A bundle of laughs from my up-to-date jest factory. Finder will be amply rewarded by hearing me deliver same in polite vaudeville, on their return tract.

EDWIN LATELL

Ah! Healthy, wealthy and wise, as a result of my Summer recreations. Now, just watch me! Managers, don't forget that the early bird catches the worm. (I'm it.)

IRISH TO THE CORE!

JAMES B. DONOVAN

One of the very few that know how to tell a story and sing a song. A feature act and hit at Mannion's Park last week. Step lively, gentlemen, time is "filling."

JOE MYRA BUSTER KEATON

NOTICE, ROAD SHOW NGERS.—Will have six open weeks com. Sept. 18. Address Aug. 17 and 24, Delmar Gardens, Oklahoma City. Sept. 6, return date at Mannion's Park, St. Louis.

EDDIE SHAYNE, Western Rep. JO PAIGE SMITH, Eastern Rep.

MILTON and DOLLY NOBLES

STARRING IN DRAMA AND VAUDEVILLE.

Agents or 139 First Place, Brooklyn. Phone, 125-A Hamilton.

Last Week in America.

EDWARD DOYLE

Iron Pier, Cape May, N. J.

Regards to friends.

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Brown Block, Columbia, Tenn.

Ferguson and Mack—O. H., Chicago, 17-22.

Fort Sheridan Park, Chicago, 24-29.

Hopkins, Louisville, Sept. 6-12.

Ferguson and Passmore—Olympic, Chicago, 24-30.

FIELD, W. C.—Harry Ricard's, Sydney, Australia—Indefinite.

Findlay and Burke—Point of Pines, Boston, 17-22.

Flun and Micky—A and S, Boston, 17-22.

FISHER, MR. AND MRS. PERKINS—Farm, Toledo, 17-22.

Fort Wayne, Ind., 24-29.

Olympic, Chicago, 31 Sept. 5.

Fitzgerald, H. V.—Crescent Gardens, Boston, 17-22.

Fleche and Crocker—Freebody Park, Newport, R. I., 17-22.

Florida, Chas. Leonard—Temple, Detroit, 17-22.

Cleveland, 24-29.

Florede, Nellie—Avenue, Detroit, 17-22.

Colonial, Cleveland, 24-29.



Originator and first to introduce a beautiful Scotch Collie as an assistant in a juggling act. Address on route.

VAUDEVILLIANS Enlarge Your Field of Action. Make Your Act Known Abroad.

THE INTERNATIONAL RECLAME BUREAU,
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 Will create a demand for your act in any land by means of scientific advertising. Correspondence in German, French and English. Representatives of the Seven Leading Theatrical Newspapers of England, the U. S. A., Germany, Austria-Hungary and France. We make Ribbons, half-tones cuts, etc., and have the largest stock of theatrical posters in the world.

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 E. F. ALBEE, General Manager.

HIGH CLASS VAUDEVILLE.
 S. K. HODGSON, Booking Manager.
 Association of Vaudeville Managers, 81 James Bldg. Broadway and 16th St., N. Y.

Fegarty and Flanagan—West End, New Orleans, 17-22.
 Forti Boul Brothers—Howard, Boston, 17-22.
 Forber—Bellevue Park, Toledo, 17-22.
 Foster and Foster—Temple, Detroit, 17-22.
 Fowler, Bertie—Point of Pines, Boston, 17-22.
 Fox and Melville—Palace, Derby, Eng., 17-22.
 Fox, Charles—People's, Seattle, 17-29.
 Fox, Will H.—Lima Park, Lima, O., 17-22.
 Point Park, Sandusky, O., 23-29.
 Francelles, The—Shields Park, Portland, Ore., 17-22.
 Fraser and Mack—Palace, Cumberland, Eng., 17-22.
 Fredo and Dare—Lexington Park, Boston, 17-22.
 Frevolli—O. H., Chicago, 17-22.
 Frobel and Rupp—Proctor's 23d St., N. Y., 17-22.
 Gallardo—Keith's, N. Y., 17-22.
 Gardner and Leonard—Proctor's 125th St., N. Y., 17-22.

Gardner and Madden-Pastor's, N. Y., 17-22.
Garon, And. and Masie-Queen City Gardens, Elmira, N. Y., 17-22.
Gavin and Platt-Crescent Garden, Boston, 17-22.
Woonsocket, R. I., 23-29.
Gavin, Ed-Nickelodeon, Boston, 17-22.
Giesler and Bally-Portland Theatre, Portland, Me., 17-22.
Gilbert Sisters-Oleontany Park, Columbus, O., 17-22.
Gillett's Dogs-Paradise Roof, N. Y., 17-22.
Gillman and Quarry-Lock's Park, St. Louis, 17-22.
Gillingwater, Claude, and Co.-Shea's, Buffalo 17-22.
Girl with the Auburn Hair, The-Forest Park, St. Louis, 17-22.
Gleason, James-Richmond Casino, Richmond, Va., 17-22.
Godfrey, Hal, and Co.-O. H., Chicago, 24-29, O. H., Indianapolis, 31-Sept. 5.
Goggin and Davis-Palace, Leicester, Eng., 17-22.
Goldman and Quarry-Lock's Park, St. Louis, 17-22.
Goldman's Dogs-Brighton Beach, N. Y., 17-22.
Gorden, Don-Oleott Beach, Oleott, N. Y., 16-22.
Hainlin's Point, Toronto, Can., 23-29.
Hansen and Hayes-Olympia Park, Chattanooga, 17-22.
Herman and Leonard A. and S., Boston, 17-22.
Gracie and Reynolds-Lyceum, Washington, D. C., 17-22.
Grant and Grant-Freebody Park, Newport, R. I., 17-22.
Grant, Sydney-Circle, N. Y., Sept. 5-12.
Grey, Alice A., and S., Boston, 17-22.
Hall, Artie-Sha's, Buffalo, 17-22.
Hall and Edmunds-Street R. R. Park, Danville, Va., 17-22.
Hall, Lydia-Henderson's, Coney Island, 17-22.
Hall and Hughes-Steepchase Pier, Atlantic City, 17-22.
Hahn, Daisy-Electric Park, Baltimore, 17-22.
Harrington, Dan J. Munro Park, Toronto, Can., 17-22.
Hart, William C., Park, Syracuse 24-29, Casino, Ringhamton 31-Sept. 5.
Hanley, Margaret-Masonic Temple, Chicago, 17-22.
Hanson and Harris-Proctor's 5th Ave., N. Y., 17-22.
Hansen and Doane-Grand Stand, Denver, 17-22.
Hardman, Joe-Massachusetts Pavilion, Manchester, N. H., 17-22.
Harrison-Casino, Toledo, 17-22.
Harris and Walters-Park Theatre, Canton, O., 16-22.
Harlow, Richard Point of Pines, Boston, 17-22.
Harmony Four-Indefinite Gardens, Oklahoma City, O. T., July 29-Indefinite.
Hart, Edward and Bessie, Mile. Forest Park, Waterbury, 17-22.
Hart, William C., Tumbling Dam Park, Bridgeport, N. J., 24-30, Iron Pier, Cape May, May 31-Sept. 5.
Hart, Kitty-Buckeye, Toledo, 17-22.
Harty, John R.-Boulevard Theatre, Boston, 17-22.
Hayes and Healey-Masonic Temple, Chicago, 17-22.
Hayman, Joe-Hashagen Park, St. Louis, 17-22.
Haywood Trio-Point of Pines, Boston, 17-22.
Haywood, and Haywood-West End Heights, St. Louis, 17-22.
Hechler, Charles-Meyers Lake, Canton, 17-22.
Lake Erie Park, Toledo, 24-29, Springfield Park, London, Ont., 17-22.
Heffron, Tom-Oleott Beach, Buffalo, 17-22.
Heltzman Julia-Henderson's, Coney Island, 17-22.
Helen, Edith-Celebrum, Jamestown, N. Y., 17-22.
Helen, Sally and Louis-Casino, Toledo, 17-22.
Henderson and Ross-Lakeville Park, Akron, O., 17-22.
Henry, Louisa-West End Heights, St. Louis, 17-22.
HEERMANN, ADELAIDE-Freebody Park, Newport, R. I., 17-25, Lyceum, Syracuse, 31-Sept. 5.
Hibberd and Lewis-Spring Grove, Casino, Springfield, O., 17-22.
Hickey and Nelson-Winter Garden, Berlin, Ger., 17-22.
Hill, Four-Casino, Atlanta, Ga., 17-22.
Hills, Thos. Captain's Pier, Bath Beach, N. Y., June 15-Indefinite.
Hines and Remington-Ramonn Park, Grand Rapids, 17-22, Olympic, Chicago, 24-29, O. H., Chicago, 31-Sept. 5.
Hobbs, The Two-Casino, Cleveland, 17-22.
Hocy and Lee-Morrison's, Rockaway Beach, 17-22.
Hofman, Kate-Rocky Point, Providence, 17-22.
Hofman, Ernest-Keith's, Boston, 17-22.
Hobbs, The Lyceum, Washington, D. C., 17-22.
Holdsworths, The-Keith's, Boston, 17-22, Atlantic City, 24-29, Pastor's, N. Y., 31-Sept. 5.
Holmes and Weldon-Bellevue Park, Toledo, 17-22.
Holt, Alf, O. H., Chicago, 17-22, 24-29.
Horler Zouaves-Henderson's, Coney Island, 17-22.
Horan, Eddie-Farm, Toledo, 17-22.
Howard Brothers-Springbank Park, London, Can., 17-22.
Howard, Lak-side, Akron, 24-29, Empire, Cleveland, 31-Sept. 5.
Howard and Bland-Keith's, Boston, 17-22.
Howard and Linder-Mannion Park, St. Louis, 17-22.
Howard, May and Co.-Columbia, St. Louis, 17-22.
Hoyt, Marie Whitney-Lyceum, Washington, D. C., 17-22.
Hunt's Dogs and Monkeys-Shield's Park, Salem, Ore., 17-22.
Jackson and Douglas-Governor's, Atlantic City, 17-22.
Jania, Little Elsie-Delmar, Oklahoma, O. T., 17-22.
Forest Park, St. Louis, 30-Sept. 5.
Jacobian Brothers-Henderson's, Coney Island, 17-22.
John, and West's Temple, Detroit, 17-22.
Johnstone, Loraine and Co.-London, Eng., Indefinite.
Johnstone, Memmie and Co.-Keith's, Boston, 17-22.
Keith's, Phila., 24-29.
Johnson Troubadours, A. and S., Boston, 17-22.
John, Johnsons-Hammerstein's, N. Y., 17-22.
Joachim Trio-Forest Park, Kansas City, 17-22.
Kestons, The-Delmar Gardens, Oklahoma City, Okla., 16-29.
Kendall, Hattie and Co.-Morrison's, Rockaway Beach, 17-22.
Kerne, J. Warren-Paradise Roof, N. Y., 17-22.
Kell and Rusik-Masonic Temple, Chicago, 17-22.
Kelly and Thers-Sisters-Summit Park, Utica, N. Y., 17-22.
Kelly and Davis-Palace, Boston, 17-22.
Kelly and Kent-Keith's, N. Y., 17-22.
Kelly and Rene-Keith's, N. Y., 17-22.
Kelly and Yellett-Keith's, Phila., 17-22.
Kenna Charles-Paxtang Park, Harrisburg, 17-22.
Kene, Welch and Melrose-Henderson's, Coney Island, 17-22.
Kent, Hollis-Columbia, St. Louis, 17-22.
Keough and Ballard-Orpheum, San Francisco, 5-Sept. 5.
Keys and Evans-Mannion Park, St. Louis, 17-22.
Kilken and Murphy-Crescent Gardens, Boston, 17-22.
Kirt, and Brother's Temple, Detroit, 17-22.
Park, Bayonne, 17-22, Industrial Exhibition, Toronto, Can., 25-Sept. 12.
Kohl and Abela-Olympia Park, Chattanooga, 17-22.
Kosling, Keith's, N. Y., 17-22.
Kemp-Sewell's Point, Cape May, 17-22, Electric Park, Camden, N. J., 24-29.
La Belle, Blanche-Freebody Park, Newport, R. I., 17-22.
La Belle, Frederick-Spring Grove Casino, Springfield, O., 17-22.
La Gette-Mannion Park, St. Louis, 17-22.
Lahann, Hermann-Bellevue Park, Toledo, 16-22.
Lamb, John, and Co., Camille Massachusetts Pavilion, Manchester, N. H., 17-22.
La Jole-Rocky Point, Providence, 17-22.
La Petite, Dorothy-Electric Park, Newark, N. J., 17-22.
La Rue, Grace-Portland Theatre, Portland, Me., 17-22.
Lums' Quartette-Proctor's 23d St., N. Y., 17-22.
Laments, The-Two, O. H., Chicago, 17-22.
Leland, Bernard Temple, Detroit, 17-22.
Langdon, Hardie-Electric Park, Kent, O., 17-22.
Laurens, Marie, O. H., Chicago, 17-22.
Laurent, Marie-Calhoun Park, Pittsburgh, 17-22.
Laurilla, Elva-Palace, Boston, 17-22.
Lawless, Sisters-Heater Park, Cincinnati, 17-22.
Lewler, Chas. B.-Columbia, St. Louis, 17-22.
Lawrence, Al-Summer Park, Montreal, 17-22.
Lawrence Sisters-Winchworth Roof, Lancaster, 17-22.
Le Clair and Rocky Point, Phila., 17-22.
Le Clair, John-Orph., San Francisco, 16-29.
Le Clair and Bowen-Pastor's, N. Y., 17-22.
Lee, Hugh V. and Bessie-Park, Saratoga, N. Y., 17-22.
Lee, Mr. and Mrs. James P., and Little Madeline-Pastor's, N. Y., 17-22.
Levester and Wilson-Shields' Park, Salem, Ore., 17-22.
Leighton and Leighton-Bithu, Richmond, 17-22.
Leonard and Leonard-Proctor's 5th Ave., N. Y., 17-22.
Leon-West End Heights, St. Louis, 17-22.
Leon and St. Clair-Henderson's, Coney Island, 17-22.
Lester Harry-Keith's, Boston, 17-22.
Levinton, William-Keith's, Phila., 17-22.
Lewis and Reynolds-Temple, Detroit, 17-22.
Linton Harry-Woolworth Roof, Lancaster, 17-22.
Litchfield, Mr. and Mrs. Nell-Hampton Beach, N. H., 17-22.
Litz's Sonnets-Point of Pines, Boston, 17-22.
Liz, Herbert-Casino, Richmond, Va., 17-22.
Lockett, Mattie-Proctor's 23d St., N. Y., 17-22.
Lorraine and Howard-Emure, Seattle, 10-22.
Loren and Blake-Sans Souci, Chicago, 17-22.
Loren and Atkins-West End Heights, St. Louis, 17-22.
Levitts, The-Wenonah Beach, Bay City, 17-22.
Loudos, The-Shea's, Buffalo, 17-22.
Louden, Asha, and Co., Harp, O., 17-22.
Lukens, Four-Boulevard Theatre, Medford, Mass., 17-22.
Lutz Brothers-Empire, Seattle, 10-22.
McCann Family-Lakeside Park, Akron, O., 17-22.
McCarver and Company, San Jose, Cal., 10-23, Rockwell 24-30, Los Angeles, 31-Sept. 13.
McIntire and Heath-Keith's, N. Y., 17-22.
McMahon's Watermelon Girls-Atlantic City, 17-22.
Mack, Eddie-Glendale Park, Nashville, 17-22.
Mack, Mr. and Mrs. Robby-Proctor's, Newark, N. J., 17-22.
Maliers, The-Columbus 17-22.
Maliers, The-Paradise Gardens, N. Y., 17-22.
Major Sisters-Berwick Park, Utica, N. Y., 17-22.

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 ALWAYS STAYS FRESH
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MILTON ROBLEE, Proprietor.

Roof Garden Now Open.

Mulberry Brothers and Brooks Lake Contrary, St. Louis, Mo., 17-22.
 Marcel, Jean, Music Hall, Brighton Beach, 17-22.
 Marco-Carroll Park, Reading, Pa., 17-22.
 Marceaus, The Three-Henderson's, Coney Island, N. Y., 17-22.
 Marceaus, The Comique, Seattle, Indefinite.
 Marguerite and Hanley-Forest Park, St. Louis, 17-22.
 Marion and Pearl-Pastor's, N. Y., 17-22.
 Marquand, Rocky Point, Providence, 17-22.
 Martin, Bert-Gladstone Park, Nashville, 17-22.
 Martin and Slack-Orph. San Francisco, 30-Sept. 12.
 Martin Brothers-O. H., Chicago, 17-22.
 Martin and Rains-Portland Theatre, Portland, Me., 17-22.
 Mattiotti and Gross-Forest Park, Kansas City, 17-22.
 Matvels and Glenon-Rocky Point, Providence, 17-22.
 Matvels, Violet Howard, Boston, 17-Indefinite.
 Mason and Raymond-Casino, Fairhaven, Wash., 3-28.
 Mondville, Marjorie-Shields' Park, Salem, Ore., 17-22.
 Massmitts Duo-Proctor's, Newark, N. J., 17-22.
 May and Miles-Decatur, Ill., 17-22.
 McCusker, Inez-Sans Souci, Chicago, 17-22.
 Meers, Three-Tivoli, Leeds, Eng., 17-22.
 Melville and Stefson-Morrison's, Rockaway Beach, 17-22.
 Meredith Sisters-Tahquamen Park, Aul-Boro, Mass., 17-22.
 17-22, Music Hall, Brighton Beach, N. Y., 24-29.
 Milner, Frank-Sans Souci, N. Y., 31-Sept. 5.
 Milani Trio-Henderson's Coney Island, N. Y., 17-22.
 Miller and Kresko-Chester Park, Cincinnati, 17-22.
 Millettes, Three-Levington Park, Boston, 17-22.
 Mitchell and Frank-Sans Souci, 17-22.
 Mitchell and Marton-Boulevard Theatre, Medford, Mass., 17-22.
 Mitchell, Mamie Lake Contrary, St. Joseph, Mo., 17-22.
 Mitson, The Southern Park, Pittsburgh, 17-22.
 Moore, George W., Temple, Detroit, 17-22.
 Montrose, Louise-Woodworth Park, Lancaster, 17-22.
 Montrose Troupe-Columbia, La., 17-22.
 Moore and Linn-Gladstone Park, Harrisburg, 17-22.
 17-22, Empire, Hoboken, 30-Sept. 5.
 Moore, Geo. W., Empire, Seattle, 10-22.
 Moran, Neil, and Co.-Proctor's, Newark, N. J., 17-22.
 Moran, Pauline-Mansion Park, St. Louis, 17-22.
 Moran and Phillips-Lycum, Washington, D. C., 17-22.
 Morris, Leon-Hippodrome, London, Eng., 17-22.
 Morris and Morris-Forest Park, Kansas City, 16-22.
 Morris and Bowman-Henderson's Coney Island, N. Y., 17-22.
 Morton, Gertrude-Seneca Falls, N. Y., 17-22.
 Morton, Nellie-Rocky Point, Providence, R. I., 17-22.
 Mortons, The-Music Hall, Brighton Beach, 17-22.
 Mortons, The-A and S, Boston, 17-22.
 Mudge, Eva-Masonic Temple, Chicago, 24-29.
 Mullen and Correll-Lakeside Park, W. Brookfield, Mass., 17-22.
 Murphy and Murphy-Calhoun Park, Pittsburgh, 17-22.
 Murphy and Palmer-Southern Park, Pittsburgh, 17-22.
 Murphy and Willard-Olympia, McKeesport, Pa., 17-22.
 Murtha, Lillian Leroy Athol, Mass., 17-22.
 Myers and Rosa-Henderson's Coney Island, 17-22.
 Myers, Ben-Woodworth Park, Lancaster, 17-22.
 Nais, Joseph-Proctor's 5th Ave., N. Y., 17-22.
 Nawn, Tom-Kelth's, N. Y., 17-22.
 Nine Twins-Portland Theatre, Portland, Me., 17-22.
 Nichols Sisters-Columbia, St. Louis, 17-22.
 Nichols, Four-Prospect Park, N. Y., 17-22.
 Nina, Mme.-Bellevue Park, Toledo, 16-22.
 Nolan, Lieutenant-Governor's, Atlantic City, 17-22.
 Norcross, Menkin and La Mars-Pastor's, N. Y., 17-22.
 North, South and Dixie-Portland, Ore., 17-22.
 Norss, The Five-Forest Park, Highland, St. Louis, 16-22.
 O'Brien and West-Norumbega Park, Boston, 17-22.
 O'Brien, Frank-Columbia, St. Louis, 17-22.
 O'Neil, Mile-Forest Park, Kansas City, 17-22.
 O'Neil, Able-Puvis-Ouhtany Park, Columbus, O., 17-22.
 O'Rourke and Bennett-Ouhtany Park, Columbus, 17-22.
 O'Neill and Frank-Kelth's, Phila., 17-22.
 Ostratto-Southern Park, Pittsburgh, 17-22.
 Owens, May-Shields Park, Portland, Ore., 17-22.
 Palmer, Lew-Forest Park, Kansas City, 17-22.
 Paine, Forest Park, Kansas City, 17-22.
 Parry, Charlotte-Morrison's, Rockaway Beach, 17-22.
 Passnarts, Two-Emmitage, Moscow, Russia, July 20-Sept. 13.
 Paul Fowler's Electric Mariettes-Freedom Park, Newport, R. I., 17-22.
 Paull, Madge-Hashagen Park, St. Louis, 17-22.
 Perry and O'Dell-Shields' Park, Portland, Ore., 17-22.
 Pettinrell and De Forest-Casino, Atlanta, Ga., 17-22.
 Polk and Trask-Henderson's Coney Island, 17-22.
 Polk and Clinton-Pastor's, N. Y., 17-22.
 Prevost and Prevost-Delmar Garden, Oklahoma City, 10-22.
 Prior and Norris-Cook's Park, Evansville, Ind., 17-22.
 Purcell and Brooks-Fairview Park, Dayton, O., 17-22.
 Rackett and Hazard-Palace, Halifax, Eng., 17-22.
 Radford and Winchester-Krystal Palace, Leipzig, Germany, 16-31.
 Radford, Stella-O. H., Chicago, 17-22.
 Radford and Boyd-Forest Park, Nashville, 17-22.
 Radford and Arno-Casino, Terre Haute, Ind., 16-22.
 Randall, Sallie-Casino, Toledo, 30-Sept. 5.
 Rastus and Banks-Ross Park, Ringhamton, N. Y., 17-22.
 Reed and Shaw-Howard, Boston, 17-22.
 Reed Sisters-Henderson's Coney Island, 17-22.
 Reed's Terriers-Howard, Boston, 17-22.
 Revere, Misses-Proctor's 5th Ave., N. Y., 17-22.
 Reeves, Eddie-Nixon Park, Pittsburgh, 17-22.
 Reeves, The-Temple, Detroit, 17-22.
 Reynolds, Ed F.-Hippodrome, London, Eng., July 20-Sept. 5.
 Reynolds and Gohl-Palace, Boston, 17-22.
 Reynolds, Four-Ingersoll Park, Des Moines, 16-22, H. and S., N. Y., Sept. 14-19.
 Riccabona's Horses-Hammerstein's, N. Y., 17-22.
 Rice and Cady-Avenue, Detroit, 17-22.
 Rice and Provost-Hammerstein's, N. Y., 17-22.
 Rieken, Connagdon, O., 17-22.
 Rieley, Frank-Howard, Boston, 17-22.
 Riess, Ben-McBeth Park, Lima, O., 17-22.
 Rinehart, Stella-O. H., Chicago, 17-22.
 Rinehart, Max-Levington Park, Boston, 17-22.
 Rinehart Brothers-Kelth's, Boston, 17-22.
 Robbins and Treumann-Henderson's Coney Island, 17-22.
 Robinson and Grant-Empire, Seattle, 10-22.
 Robinson and Francis-Shea's, Buffalo, 17-22.
 Rosalinde-Palace, Boston, 17-22.
 Rosses The Two Made Hall, Brighton Beach, 17-22.
 Russell and Buckley-Kelth's, N. Y., 17-22.
 Russell Brothers-Morrison's, Rockaway Beach, 17-22.
 Russell, Leah-Masonic Temple, Chicago, 17-22.
 Russell, Helena-Palace, Boston, 17-22.
 Sabel, Joseph-Garden, N. Y., 17-22.
 Sanderson, Carl-Columbia, St. Louis, 17-22.
 Saroni-A and S., Boston, 17-22.
 Sawyer, Henry-Clinton-Shields' Vaudeville, Portland, Ore., 17-22.
 Saxton, Pauline-Lakeside Park, Ware, 17-22, Philadelphia Island, Newburyport, Mass., 24-29.
 Scott and Princeton-A and S., Boston, 17-22.
 Scott Brothers-Woodworth Roof, Lancaster, 17-22.
 Seattie, Nickelodeon, Boston, 17-22.
 Seattles and Gross-Chutes, Chicago, 17-22.
 Secker, Wilkes, and Co.-Munroe Park, Toronto, Ont., 17-22.
 Seymour and Dupree-McBeth Park, Lima, O., 17-22.
 Shaw, Doris-A and S., Boston, 17-22.
 Shaw, Mr. and Mrs. Larry-Kelth's, Phila., 17-22.
 Sherman and De Forest-Tumbling Run Park, Allegheny, Pa., 17-22.
 Shilk, Signor-Freedom Park, Newport, R. I., 17-22.
 Siddons Brothers-Proctor's 23d St., N. Y., 17-22.
 Sidonia Park, Dayton, O., 17-22.
 Simms, Walter-Hamilton, Ore., 17-22.
 Six Perkins Girl, The-Lakeside Park, Ware, Mass., 17-22.
 Sisters Shaw-A and S., Boston, 17-22.
 Sisters Paloma-A and S., Boston, 17-22.
 Sisters, Pauline West End Heights, St. Louis, 17-22.
 Smirl and Kessner-Hampton Beach, N. H., 17-22.
 Smith and Gorman-Calhoun Park, Pittsburgh, 17-22.
SNYDER, GEO. B. AND BUCKLEY, HARRIS
 Forest Park, St. Louis, 16-22, Jeffers, Saginaw, Mich., 24-29.
 Solaret-Norumbega Park, Boston, 17-22.
 Soraker Brothers-Howard, Boston, 17-22.
 Spissell Brothers-Columbia, St. Louis, 17-22.
 Stanley and Brockman-Kelth's, N. Y., 17-22.
 Standen and Wilson-Shea's, Buffalo, 17-22.
 Staverdale Quintette-Hippodrome, Eng., July 10-Aug. 29.
 Stebbins, St.-Kelth's, Boston, 17-22.
 Stein Eretto Family-Music Hall, Brighton Beach, 17-22.
 Stetson, Walter, and Co.-Queen City Gardens, Fremont, N. Y., 17-22.
 St. John and Le Ferre-Pastor's, N. Y., 17-22, Steep Canyon, Ariz., Atlantic City, 17-22.
 Stewart and La Croix-M. H. Helena, 17-22.
 Sullivan and Drew-Pastor's, N. Y., 17-22.
 Summerville, Amelia-Morrison's, Rockaway Beach, 17-22.
 Swickard, Mr. and Mrs. Johannesburg, S. A., June 27-Sept. 19.
 Talbot and Rogers-Butler, Pa., 17-22.
 Tammam Brothers-Paradise Roof, N. Y., 17-22.
 Tancet-Mansion Park, St. Louis, 17-22.
 Tascotti-Pastor's, N. Y., 17-22.
 Taylor Sisters-Casino, Atlanta, Ga., 17-22.
 Teed, Raymond-Richmond, 17-22, Forest Park, St. Louis, 23-Sept. 19.
 Teed and Latell-Ouhtany Park, Columbus, O., 17-22.
 Terry and Lambert-Birmingham, Eng., 17-22, Glasgow, Scotland, 31-Sept. 5.
 The, Mile-Casino, Toledo, 17-22.
 Thomson, Harry-Woodworth Roof, Lancaster, 17-22.
 Pastor's, N. Y., 24-29.
 Thorne and Holdsworth-Casino, Ocean City, 17-22.
 Thorne, James-Shea's, Buffalo, 17-22.<

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<p>Trio, and Jennie Colburn: good attendance.—Jacob's (A. F. Jacobs, prop.): Week 10-11: Aully and Phelps, John and Mabel Store, Jackson and Ellsworth and the Three Niewerks: strong programme; attendance O. K.</p>	<p>Marion and Dean, Christs, and the kindrome; performances give good satisfaction; attendance very large; over 10,000 people were present 9.</p> <p>SEATTLE, WASH.—Empire: The following peo-</p>
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NEWPORT, R. I.—Freebody Park (M. R. Sheedy, mgr.): Announced for 17-22: Adelaide Herrmann, Yankee Comedy Four, Paul Powell's Electric Marionettes, May Evans, La Belle Blanche, Signor Shilk, Ehree Diabina, Archer, Fleische and Crooker.

and Grant and Gert. Newport is now at the height of the season. The park is most attractive and the patronage is exceeding all expectations.

OKLAHOMA CITY, OKLA.—Delmar Garden (Simpoule and Marre, props.; T. C. Bergeron, mgr.): Week 2-8 was good with Mehan's dogs, Sisters Howard, Emeralds, Demonce, and Ferzusan.—Item: Leo and Chapman joined Stater's Madison Square Theatre.

NEWPORT, R. I.—Freebody Park: The bill 10-15, featuring the Cycle Whirl and the Watermelon Trust, included Frank Fisher, Little Lillian, George W. Day, Three Mercenese, Hale and Francis, and McJill and Statton. Sing, dance and acrobatic.

NEW CASTLE, PA.—Cascade Park Theatre (Pennsylvania and Mahoning Valley Street Railroad, mgs.): Week 9-15: The Fennella, Lynn Welch, Church and Richards and Mame Dubois, emcees.

SAGINAW, MICH.—Riverside Park Casino (John McCarther, mgr.): Week 9-15: McWatters and Tyson co., T. W. Eckert and Emma Berg, Kherns and Cole, George M. Stewart. Windrome: excellent. Paul St. Fisher, mgr.): Opened to packed house. Warren and Blanchard, Seymour and Dupree, Sophie Burns, Addie Purvis Onri, and Tendo Kitchi.

MENDON, MASS.—Lake Nipmuc Park (D. J. Sprague, mgr.): Week 10: Davenport Brothers, Bullard and Raymond, Hansen and Prens, Wanda and Ed.

BATH, ME.—Merry Meeting Park: Large crowds enjoyed the fine bill presented by the Empire Specialty co. week 10-13, headed by the Three Macarte Sisters. Katharine, Ruth, Outzley Brothers. Random, and

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week 9-15: Wetson, Raymond and co.,

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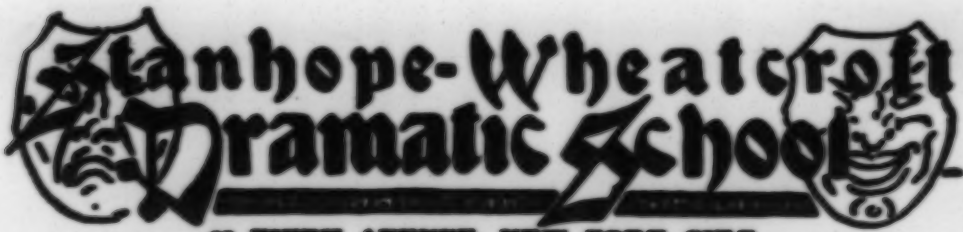
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